Saturday 17 September 2016

Amateur Photographer

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TESTED
Sony FE 50mm f/1.8
The best-value lens for **Alpha 7** users?

Master the art of minimalism

EXCLUSIVE **Michael Kenna** on why less is more

+

Step-by-step minimalist editing guide for **Photoshop** & **Silver Efex Pro**



Best of British wildlife shots
Award-winning wildlife photographers share their secrets for success

EISA Maestro
Winners of this major European photo contest revealed

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Advanced Photographer 2014 AWARDS BEST STANDARD ZOOM

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A week in photography



We live increasingly hectic lives, so it's not difficult to see the appeal of minimalist photography. Deceptively simple and serene images, often involving a single strong subject, are satisfying to shoot and a pleasure to view. This is a widely copied school of photography, but tricky to get right. To help you achieve the best possible results, this issue (page 12) features Michael Kenna – the unofficial monarch of minimalism.

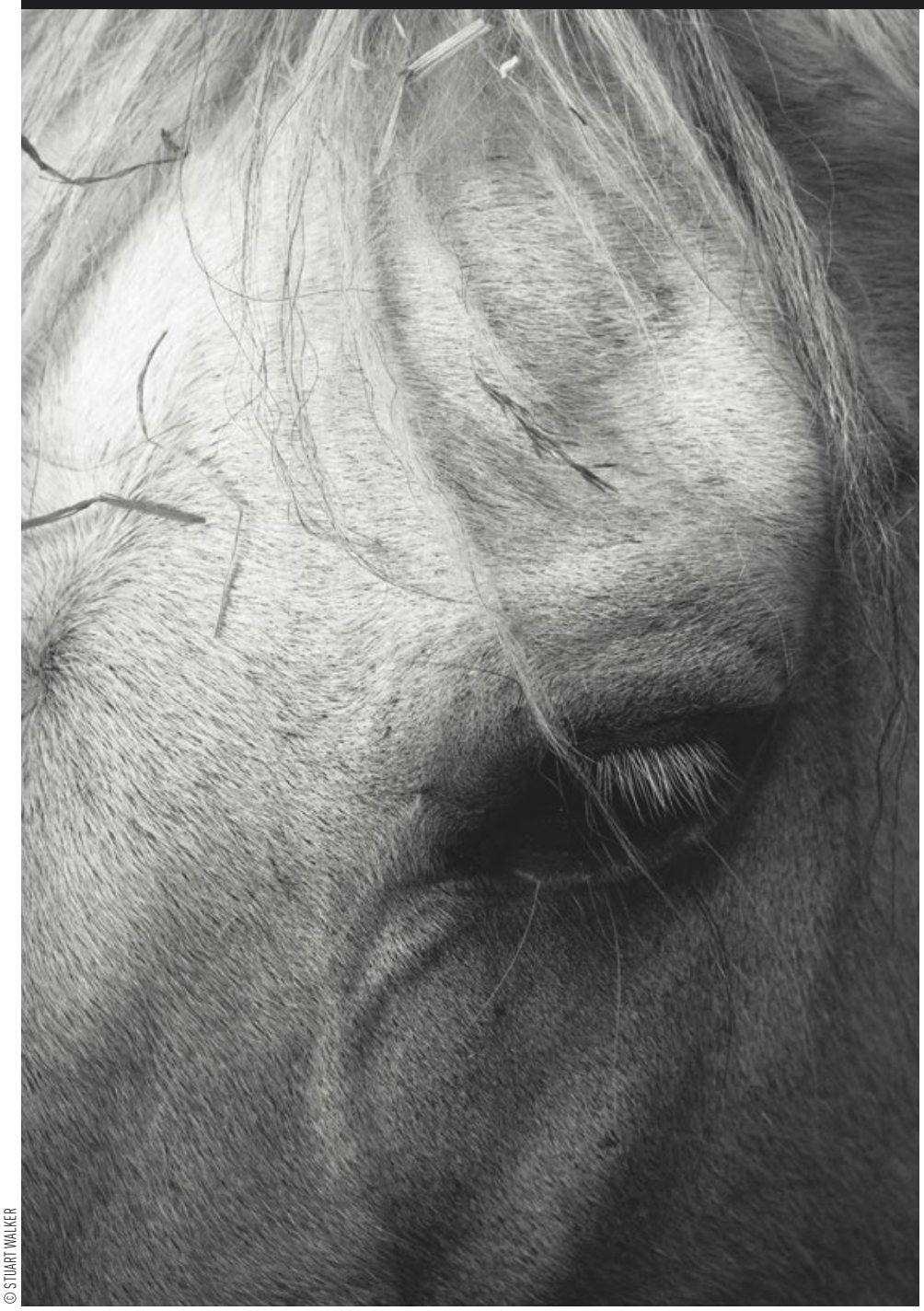
This issue also features some of the best images from recent national and international competitions, with the cream of this year's British Wildlife Photography Awards on pages 22-27, and the winners of the international EISA Maestro competition on pages 30-35.

Gear-wise, we test Sony's new 50mm f/1.8 prime on page 49, along with the innovative Sigma sd Quattro. In other words, there's plenty to sink your teeth into in this issue.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© STUART WALKER

Emotion
by Stuart Walker

Canon EOS 80D, 100mm, 1/125sec at f/8, ISO 5000

This image was uploaded to our Twitter stream. 'I'm local to the English Heritage Audley End House in Essex,' says Stuart. 'There's a small stable there, and this was one of only two horses in the stable. This horse just stood still, looking head-on.

'As I'm a keen macro photographer I tend to have my 100mm macro lens on my camera and I managed to take the shot through the wooden bars of the stall at head height.

'As I like to keep my shutter speed quicker than the focal length of the lens, I had already set up my Canon EOS 80D to achieve this. I also like to underexpose a fraction, so the downside is the ISO crept up to 5,000 (metered on the dark area of eye). This was the result.'

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

DxO One add-ons



DxO has unveiled a camera-stand accessory (£19.99), a 'waterproof' case (£49.99) and an optical adapter (£19.99) for the DxO One. Out in seven colours, the Outdoor Shell has a choice of two 'waterproof' back doors: splashproof or one designed for depths of 45m. Filters and macro lenses can be attached using the optical adapter. Visit dxo.com.



Hasselblad smartphone move

Due out this month is the Hasselblad True Zoom (£199) – a 10x optical zoom module compatible with Moto Z smartphones. The Moto Mods accessory snaps onto the Moto Z smartphone and offers a physical shutter, raw shooting and a flash.

Nikon contest marks 100 years



The Nikon Photo Contest 2016-17 now includes a 'Nikon 100th Anniversary' category. This category's theme is 'Celebration' and entries are limited to images taken using Nikon gear. Open for entries from 17 October 2016 to 27 January 2017, the contest offers a top prize of 500,000 yen (over £3,700) and a Nikon D5 DSLR camera kit. Visit www.nikon-photocontest.com/en/entry.



© BARNARDO'S

Unseen Barnardo's pics

Previously unseen photographs of the first Victorian foster children have been released by Barnardo's, as the charity enters its 150th year. The newly released records date from 1887, when Thomas Barnardo sent 320 boys, many from slums in London's East End, to live with people in villages across the south and east of England.

Canon revamps Pixma printers

Canon has launched four new Pixma inkjet printer models built to be up to 40% smaller than their predecessors. The top-of-the-range Pixma TS9050 offers Wi-Fi connectivity with smart devices and computers, creative filters, and wireless connection between multiple computers. Prices and launch dates were unavailable at the time of writing.





© FRANÇOIS-XAVIER MARIT/AFP/GETTY IMAGES

WEEKEND PROJECT

Tall buildings and great skies

There is much more to architectural photography than standard façade shots without any converging verticals (edges that lean in). These kind of 'clean' shots are fine, and are necessary for corporate literature and architect websites. But there is room for more creative and experimental building shots, where you capture buildings by shooting straight up at them. At the same time, you can get cool effects by deliberately blurring passing clouds in the sky.
So this is a great technique to try with interesting-looking modern architecture, on a day with moving clouds – a solid expanse of grey sky will look dull regardless of what you do.

1 Find a suitable tall building, put your camera on a tripod (since you will use very slow shutter speeds to blur out clouds) and point it up at the edge of the building. Include some sky in the composition.

2 Change to manual mode and pick a small aperture, of, say, f/16. This will give you maximum depth of field without too much diffraction. Change to manual focus and check the focus on the live view screen (zoom 100%).



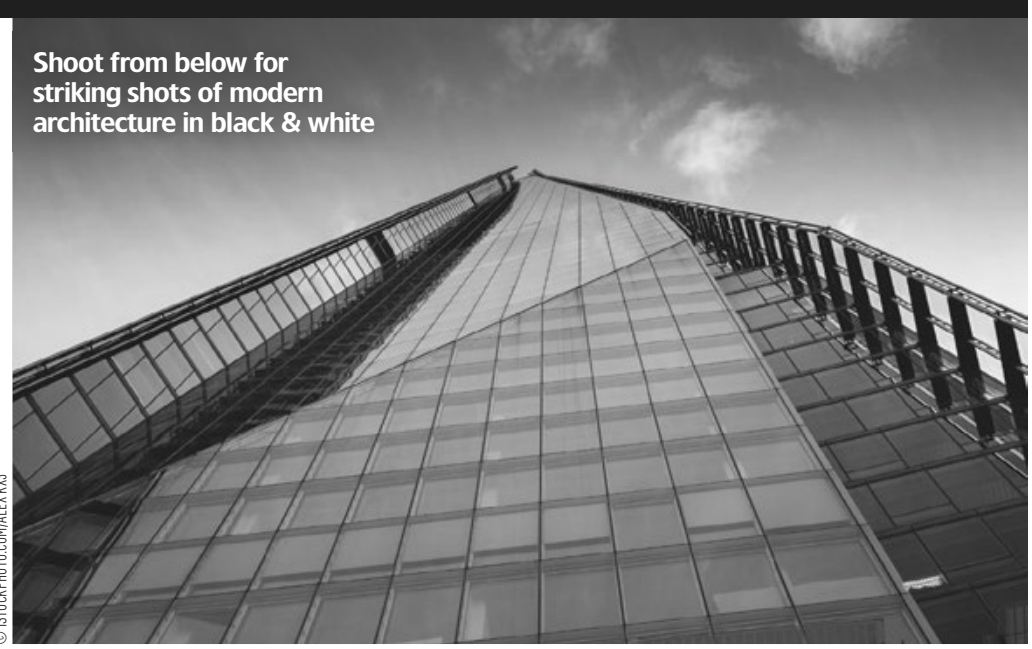
BIG picture

Disappointment leads to a memorable image at the Rio Olympic Games

This year's Olympic Games, which took place in Rio de Janeiro, Brazil, were a soaring success for Britain's athletes. We took 27 gold, 23 silver and 17 bronze medals. However, one competitor was left heartbroken after failing to qualify for the 10m platform diving final – British diver Tom Daley, who many considered to be a shoe-in to perform well. This was also a surprise considering his epic display in the preliminary round. In this brilliant image by Getty photographer François-Xavier Marit, taken with an underwater camera, we see Tom Daley competing during the diving event at the Maria Lenk Aquatics Centre in Rio on 20 August. The rush of water surrounding Tom's body is quite mesmerising. While Tom himself may be disappointed, we at least got a great image.

3 Depending on the light, you might need an ND filter. Once attached, reduce the shutter speed as necessary on the exposure scale and check the histogram. Try to include clouds moving away or towards the building.

4 Shutter speed depends on the light conditions, but try 30 seconds and see how the clouds blur. Keep the ISO down to around 100. Finally, convert the image to mono and add vignettes for a moody effect.



Shoot from below for striking shots of modern architecture in black & white

© ISTOCKPHOTO.COM/ALEX KX3

Words & numbers

> Sometimes you can tell a large story with a tiny subject
>
> **Eliot Porter**
>
> American photographer best known for colour photographs of nature (1901-1990)

42 percent
Proportion of women photographers in the RAF

SOURCE ROYAL AIR FORCE



© MARC RIBOUD/MAGNUM PHOTOS

Marc Riboud's famous image of Jan Rose Kasmir confronting the American National Guard during the 1967 anti-Vietnam march

Tributes paid to renowned photojournalist

TRIBUTES have been paid to French photojournalist and former Magnum president Marc Riboud, who has died at the age of 93.

The award-winning photographer was best known for his classic street scenes of Paris, and his first publication was a 1953 photo of a painter on the Eiffel Tower that appeared in *Life* magazine.

The photographer, who was Magnum president from 1974-1976, went on to produce more than 30 books and seminal works documenting the Cultural Revolution in China, Tibet and Japan.

Born in 1923 near Lyon, Riboud took his first pictures using a Vest Pocket Kodak camera gifted to him by his father on his 14th birthday. Riboud became a photographer in 1948, three years after studying engineering. At the age of 29, he was invited to join Magnum Photos after meeting Robert Capa and Henri Cartier-Bresson, who had founded the famous photojournalism agency in 1947.

Magnum president Martin Parr said: 'Marc's association with Magnum has been a long and fruitful one. He was a terrific photographer and of particular note was his pioneering work in China, which he first visited in the late 1950s and continued to photograph over the next three decades.

'Our thoughts and best wishes go out to his family.'

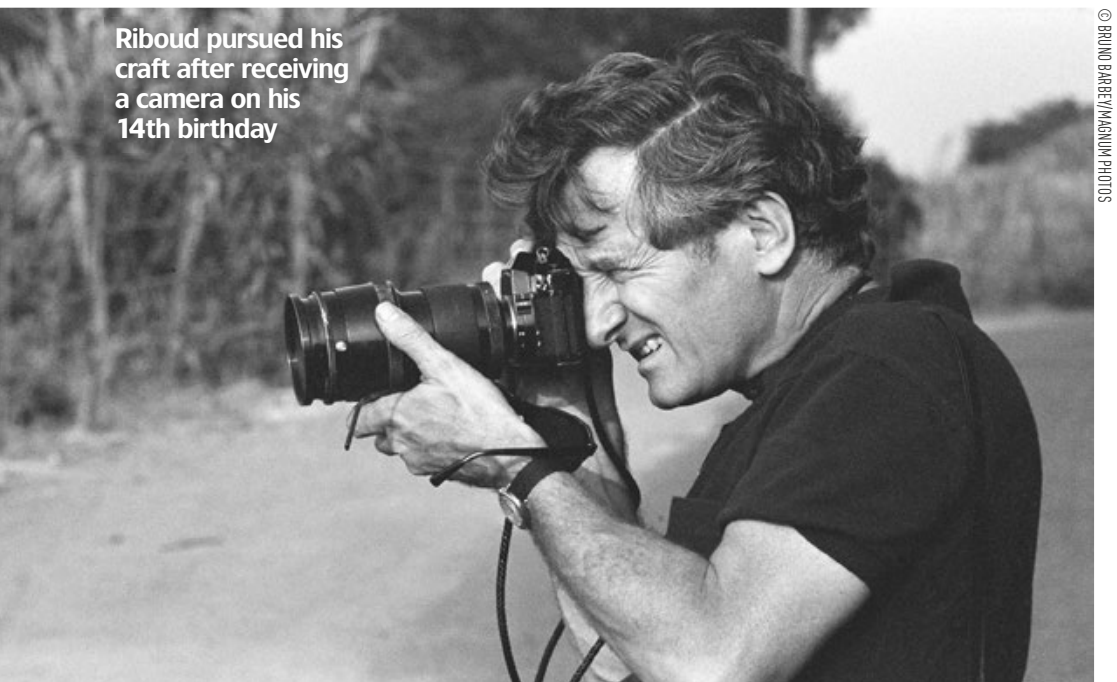
In 2009, Riboud received a Lifetime Achievement Award at the Sony World Photography Awards. Paying tribute to the photographer, World Photography Organisation CEO Scott Gray told AP: 'Marc Riboud was a true pioneer of photography and we are saddened by his loss.'

The Sony accolade honoured a 'lifetime of widely recognised and critically acclaimed work'.

Speaking at the time, fellow photography legend and close friend Elliott Erwitt said: 'A lifetime achievement award may imply that a career is over. In the case of Marc, nothing could be further from the truth.

'Marc continues to live and breathe photography every day. With his camera permanently welded to his side, he is always looking for the next picture.'

News of the photographer's death on 30 August, following a long illness, emerged at the Visa pour l'Image photography festival in Perpignan, France.



Riboud pursued his craft after receiving a camera on his 14th birthday

© BRUNO BARBEY/MAGNUM PHOTOS



Jessops comeback not plain sailing

JESSOPS chairman Peter Jones (pictured) said he was delighted to bring Jessops back to its hometown of Leicester, where its 53rd store is now open for business.

Commenting on the new outlet at Highcross Leicester shopping centre, Jones said: 'The Jessops story has been an amazing one.

'I knew before I acquired the business that it wouldn't be plain sailing, especially when trying to bring a business back from the brink, but I always felt that a new chapter in Jessops long history would be a positive one.'

Jones, who rescued the chain in 2013, added: 'In just three years since I acquired the business we have doubled our number of stores – proving there is still plenty of potential for growth and job creation on the high street.'



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The 24.2-million-pixel Fuji X-A3 will go on sale in Jessops stores only in the UK

Fujifilm ready for X-A3 UK launch

FUJIFILM has revealed a new APS-C mirrorless system camera, the X-A3, aimed particularly at the selfie generation. The X-A3, which will only be sold at Jessops stores in the UK, houses a new 24.2-million-pixel APS-C CMOS imaging sensor.

The camera may appeal to X-series newcomers when it goes on sale at the end of September. It is due to cost £599 with an XC 16-50mm f/3.5-5.6 OIS II lens.

'Designed with the younger generation in mind, the X-A3 is perfectly suited to taking self-portraits, thanks to an LCD screen that is not blocked by the camera when tilted by 180° – thus helping to maintain 100% visibility,' claims Fuji.

Users can take advantage of other features such as eye-detection AF, 11 film-simulation modes, a top shutter speed of 1/32,000sec and ISO sensitivity extendable to ISO 25,600.

Touch AF, Touch Shoot and Touch Zoom are also possible using the 3in, 1.04-million-dot LCD touchscreen on the back. Fuji says it has extended battery life to a 'class-leading' 410 frames per charge.

The built-in Wi-Fi makes remote shooting now possible from a smartphone or tablet computer.

The X-A3 will be available in a choice of pink, brown and black.

Tamron revamps 150-600mm lens

TAMRON has unveiled a revamped version of its 150-600mm telephoto lens. Tamron says it has improved several features on the second-generation model, including AF speed and accuracy, vibration compensation (now '4.5-stops' equivalent) and ergonomics.

It has also added a fluorine coating designed to be oil and water repellent, and a Flex Zoom Lock mechanism to allow the zoom to be quickly locked or unlocked in any position by sliding the zoom ring.

The SP 150-600mm f/5-6.3 Di VC USD G2 is built from 21 elements in 13 groups and includes three low-dispersion elements.

The new lens is due to be launched in Japan, in Canon and Nikon versions, on 15 September. A Sony-mount model will follow at a later date.

A UK price and availability date have yet to be announced by Tamron for this lens



For the latest news visit www.amateurphotographer.co.uk

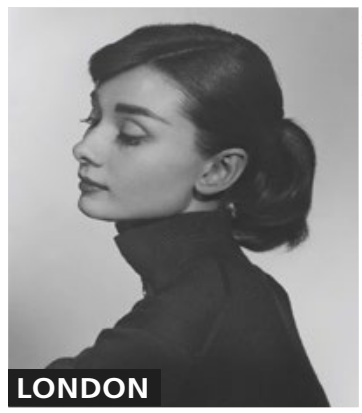
Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

Yousuf Karsh

The Beetles+Huxley Gallery is featuring the first major London exhibition in 30 years of portraits by Yousuf Karsh. The exhibition includes signed prints of 20th century sitters from the realms of politics, film and art, including Winston Churchill, Audrey Hepburn (pictured) and Pablo Picasso.

20 September-15 October, www.beetlesandhuxley.com/exhibitions/yousuf-karsh.html



© YOUSUF KARSH



© BRUCE GILDEN/MAGNUM PHOTOS

Detroit: Against the Wind

This exhibition is Magnum photographer Bruce Gilden's ode to the Midwestern city of Detroit and its inhabitants, with over 20 new photographs taken earlier this year. After his 2009 series, Gilden returned to the city, inspired by the beauty of its neighbourhoods in disarray and the vibrancy of its people.

Until 30 October, www.leica-storemayfair.co.uk



© LIN GREGORY

Lin Gregory

Fine-art and landscape photographer Lin Gregory will be exhibiting her latest project, 'Between Land and Sea', at the Farley Farm Gallery. She was invited by Antony Penrose, photographer, author and director of the Lee Miller Archive and the Penrose Collection based at Farley Farm House. Public open days on Sundays.

Until 30 October, www.farleyfarmhouse.co.uk



© COLIN PRIOR

Dunkeld Hotel

If you're looking for tuition from a top pro, then look no further than Colin Prior who has an affinity with the fantastic landscapes of Scotland. You'll receive one-to-one tuition and feedback, and enjoy some of the best locations around Perthshire.

30 September-2 October, www.colinprior.co.uk

Planet Yorkshire

Peter Mitchell was an early pioneer of colour documentary photography and has influenced contemporary photographic culture. This major survey revisits work spanning Mitchell's career focusing on Yorkshire.

16 September-3 December, www.impressions-gallery.com/exhibitions/?future



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30 YEARS Wilkinson Cameras www.wilkinson.co.uk

DigitalSplash 16

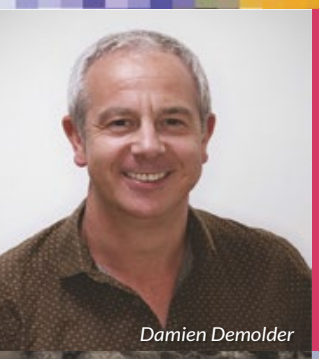
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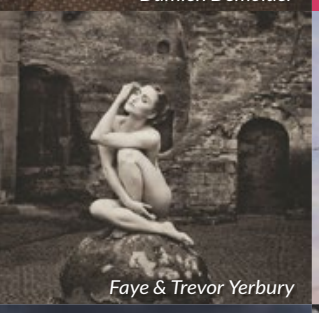
FREE ENTRY*

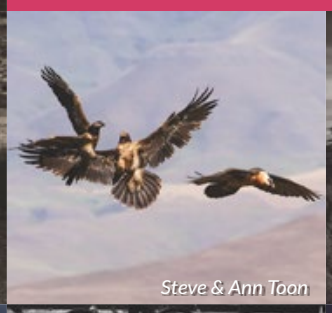
Saturday 15th October & Sunday 16th October 2016
Exhibition Centre Liverpool

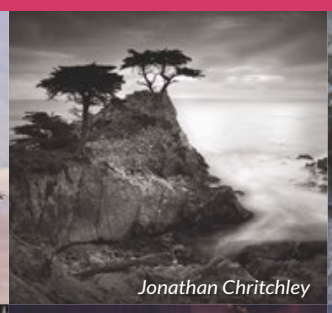

Damien Demolder

Damien Demolder hosts an inspirational line up of professional photographers including:

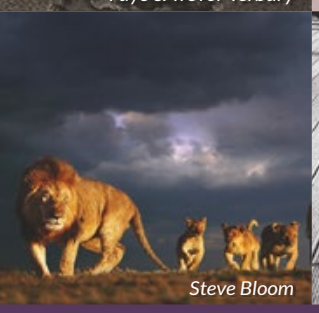
Faye & Trevor Yerbury, Steve & Ann Toon, Michael Freeman, Jonathan Chritchley, Steve Bloom, Ross Grieve, Kate Hopewell-Smith and Tim Wallace.


Faye & Trevor Yerbury


Steve & Ann Toon

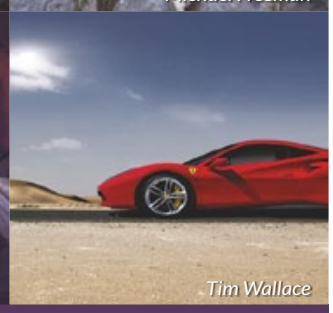

Jonathan Chritchley


Michael Freeman


Steve Bloom


Ross Grieve


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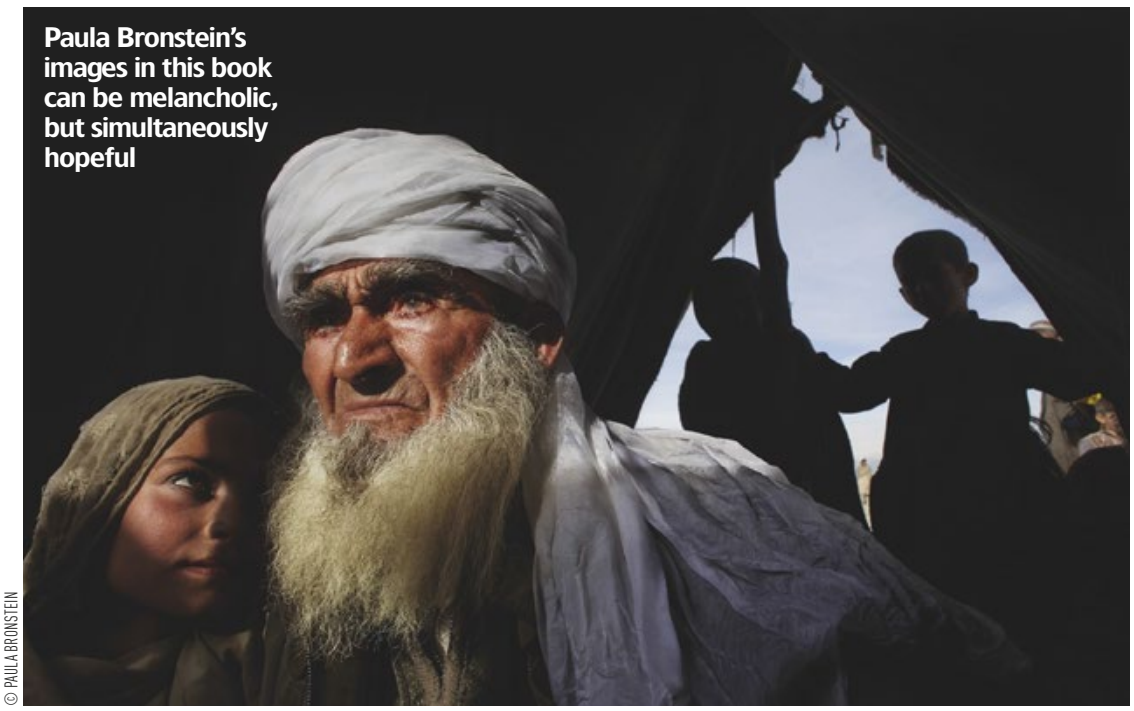
Exhibitors include:

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Bookshelf



Afghanistan
Between Hope and Fear
by Paula Bronstein


Paula Bronstein's images in this book can be melancholic, but simultaneously hopeful

© PAULA BRONSTEIN

It's not unusual to have preconceived ideas about Afghanistan. The contemporary media landscape is hell-bent on offering up a particular version of events in order to slot neatly into government mandate and foreign policy. The reality, however, is never quite so clear-cut, as Afghanistan is a country that, as the title of this volume suggests, lies in the grey area between hope and fear. East and West have pulled the land apart at the seams in order to seize control and deliver their own brands of democracy and freedom. Caught within this, of course, are the Afghan people, a community pulled by both arms while staring into an uncertain future.

Paula Bronstein, an award-winning American freelance photojournalist, is a photographer notable for her dedication to place herself on the front line in order to cut through the red tape and media-sanctioned purview. Paula's focus in this book is to address head-on the communities affected by the invasion of foreign forces, and it asks the question: 'What now?' The democratic policies installed by these forces are, on the surface, a good thing, but can they survive the gradual withdrawal of the military? This is a strong question.

But what it actually asks is what happens when the world loses interest in Afghanistan following such a violent and devastating incursion? Paula's work ably highlights this ambiguity. No one knows what will happen. It's a project that forces us to face the fragility of society. How would we react? How would we feel if the tables were turned? Realistically, how meaningful are words like 'freedom'?

Images that tell a story

Many of Paula's images are, on the surface, extraordinarily beautiful. Her use of location, light and composition are the mark of a photographer who knows exactly how to grab a viewer's attention. We can see that Paula has taken great pains to ensure that each image justifies its existence within the overall context of the photo essay. Every image tells a story – one that is often melancholic, heartbreaking and sometimes difficult to look at. But there's that word in the title – 'hope'. Not every image forces us to face hardship. Many are invested in the fact that, despite what has occurred, the community marches on in solidarity and gets on with their lives.

Books like this are vital in reminding us that those abstract little figures we see on the news are human. They feel and think and live. That's the key to the book. It reminds us all that we are a global community. It's not just a matter of 'over there'. It's everywhere.

★★★★½

AP

Published by University of Texas Press **Price** £45 **ISBN** 978-8-47730-939-1, hardcover, 228 pages

Also out now

The latest and best books from the world of photography. By Oliver Atwell


© DARIUS OLIVER

Planet Golf: Modern Masterpieces

By Darius Oliver, Abrams, £40, 352 pages, hardback, ISBN 978-1-41972-279-0



GOLF courses may not seem like the greatest subject for a landscape photographer to while away the hours, but flicking through this volume by Darius Oliver you do get the sense that these locations have a number of surprises to offer. If you're not a golf fan, and can put aside your feelings about the sport, you do have to marvel at the design of these locations. Oliver has a keen eye for capturing the landscape and has genuinely brought out the best of these locations. He is an expert in the field of golf, so he knows these locations intimately. As a result, he understands exactly how to capture the beauty of these areas. There are qualities that would perhaps remain hidden to those who go out of their way to avoid these locations. If you're a fan of golf or just locations in general, then there's a surprising amount to take from this. ★★★★½

Two of a Kind

By Sandrine Kerfante, Chronicle Books, £10.99, 144 pages, hardback, ISBN 978-1-45214-016-2



THIS book is the brainchild of Parisian curator (and former assistant to William Klein) Sandrine Kerfante, an individual with a real fetish for visual symmetry. *Two of a Kind* gathers a variety of images from photographers from around the world, all of whom feature things in pairs: people, reflections, doubles, duplicates, shapes, shadows and everything in between. On the surface it may seem like a superficial idea, but flicking through the pages is actually strangely hypnotic. There is undeniably something pleasing about the balance of the subjects featured in these images, whether it's twins standing side by side or two derelict caravans beneath a swollen sky. It just goes to show that simple techniques can result in images that are captivating enough to hold the viewer's attention. It's a lesson worth remembering. Sometimes simple really is best. ★★★½★



Viewpoint
Lars Rehm

Microsoft's intelligent Pix camera app for iPhones is a glimpse into the future of image capture, where the best images can be acquired in a split-second process

There used to be a time when looking at the spec sheet would give you a good idea of a camera's image quality. Large sensors and apertures were good, small sensors and slow lenses were bad.

With smartphone imaging these 'old rules' are in the process of changing, and Microsoft's new Pix camera app for the iPhone is the harbinger of this change. Typically, third-party smartphone camera apps offer a selection of filter options or attempt to simulate a 'real' camera with manual control and saving as raw files. The Pix app does none of these, but it enhances the limited image quality of the iPhone's small-sensor camera module by capturing image data in an unusual and clever manner. While the app is active it is constantly recording images at high frequency. On pressing the virtual shutter button, the app saves ten frames before and after that exact moment and uses a series of algorithms to analyse the frames.

The app looks at technical quality characteristics, such as sharpness, exposure and noise, as well as the facial expressions of human subjects and motion. On the basis of these and other criteria, Pix selects the three best shots and shows them to the user who can reject or 'favourite' them. The image information contained in the seven remaining shots is used to improve the selected images. For example, the exposure can be brightened in low-light shots or noise levels can be reduced. Once this process is complete, the surplus frames are deleted to save storage space on the device. Of course, all this is happening within a split second, without the user noticing.

'The algorithms embedded in the Pix app will improve with time'

What's even better is that the algorithms embedded in the Pix app will improve with time, and hence the quality of the image output. The app sends anonymised settings and information on what pictures users delete or 'favourite' back to Microsoft, where developers look at the data and fine-tune accordingly.

In its current incarnation, Pix still needs work. Its images are not always better than those out of the iPhone stock camera app, but we can expect the hit rate to improve. With processing power becoming cheaper it's only a matter of time until this kind of technology will transfer to conventional standalone cameras. So, prepare yourself for a closer look at processor information and embedded algorithms the next time you are checking out a camera spec sheet. They might have a bigger effect on image quality than sensor size or lens design.





BOTH PICTURES © MICROSOFT RESEARCH

In this comparison, the Microsoft Pix shot is more enhanced than the iPhone camera shot

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

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Social life

Here are some of our favourite images from the world of social media this week

Twitter



© DARREN HOPKINS

Darren Hopkins @darren_hopkins

One of the joys of photography is learning a new technique. Here, Darren shows us the results of his experiment with slow shutters and movement. The sweep of the mask's trail across the screen produces a beautiful and painterly quality.

Join the conversation @AP_Magazine

Instagram

Vanda ralevska @Vanda_ralevska



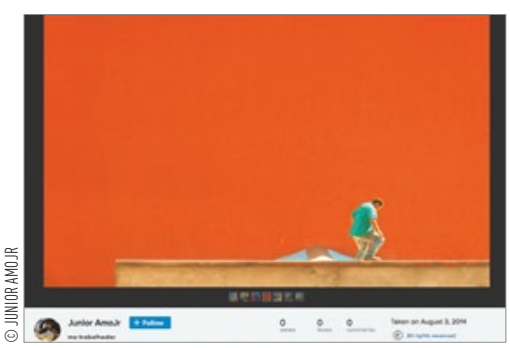
© VANDA RALEVSKA

This is the walkway that leads visitors into London's Tate Modern Gallery. It's a part of the building that lends itself well to photography. Removing the colour forces us to focus on the simple but graphic nature of the scene and the light. We're also treated to a lone figure in the centre of the lower third of the frame.

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Junior AmoJr



© JUNIOR AMOJR

Here we see the virtues of using negative space in your images. So many of us are concerned with making sure that each part of the frame is filled with some kind of element that we often forget how beautiful it can be to include nothing. Look at how the wall frames the subject of the figure on the roof. It's a simple image, but it works perfectly.

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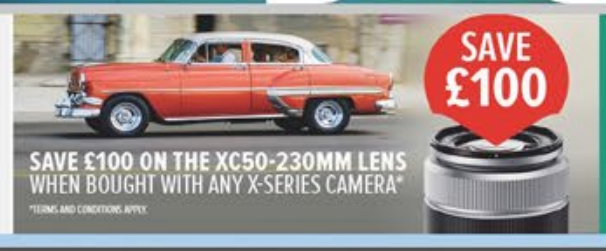


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Basilica di San Giorgio Maggiore from Piazza San Marco, Venice, Italy. Taken in 1990

Master minimal

Moody atmospheric landscapes, often involving long exposures, are widely copied but difficult to do well. **Geoff Harris** gets some essential advice from two highly skilled exponents – **Michael Kenna** and **Rob Cherry**

ALL PICTURES THESE PAGES © MICHAEL KENNA





Michael Kenna

Michael was born in Widnes, Cheshire, in 1953 and discovered photography at art school. After further study in London, he worked as a commercial photographer and printer before relocating to the USA. His books include *Forms of Japan* and *Rouge*, which is a study of the US industrial heartland. Michael has also exhibited widely. See **michaelkenna.net**

Minimalist photography has gone from being a minority sub-genre of landscape and travel to a highly popular pursuit in its own right. And it's not hard to understand why. As camera technology and image-editing programs get more complex by the year, there's something reassuringly simple and uncomplicated about minimalist photography; this is image-making stripped back to the essentials, often in black & white. What's more, it can be practised all year round, and you don't need much more than a decent camera and tripod. However, that's not to say that minimalist photography is easy. The masters are widely copied, but adding your own unique stamp to this type of photography is much harder. To help you find your creative voice through minimalism, we talk exclusively to the legendary Michael Kenna, before getting some practical tips on editing images from Rob Cherry, a highly talented Dorset-based photographer.

Kenna-do attitude

Though he'd blush at the plaudit, Michael Kenna is recognised all over the world as a master of minimalist photography, particularly when it comes to landscapes. While he's highly accomplished technically, successful minimalist photography for Michael is about much more than fretting about f-stops and filters.

'Photography is a form of meditation,' he explains from his base in Seattle in the USA. 'I like to think that I could spend a day happily photographing without any film in the camera. When I photograph, I feel that I am on a treasure hunt. It is a wonderful process where we can use our sense of curiosity, respect, even reverence for the subject matter that is being photographed. Of course, having film in the camera means that I get to have belated Christmas Day



Erhai Lake, Study 10, Yunnan, China. Taken in 2014



▲ Hasselblad 120-film cameras
Michael favours two 500CM bodies with a pentaprism viewfinder.



▲ Hasselblad lens
Although he tries to travel light, Michael usually carries five lenses, ranging from 40mm to 250mm for maximum flexibility.



▲ Gossen Luna Pro light meter
Michael mainly uses this handheld light meter for his distinctive night exposures.

▼ Carbon-fibre tripods
At the moment, Michael uses a range of lightweight Gitzo and Manfrotto tripods and ballheads.



presents some weeks later when I get to see the negatives back.'

Michael's frames are as tight as a drum, and although there are few elements compared to conventional landscape photography, everything is there for a reason. There is no quick and easy formula for this approach. 'When I photograph, I look for some sort of resonance, connection, or spark of recognition,' he says. 'I try not to make conscious decisions about what I am looking for.'

Each image takes as long as it takes (sometimes hours), and Michael doesn't make elaborate preparations before he goes to a location, either. 'Essentially I walk, explore, discover and photograph,' he explains. 'Approaching subject matter to photograph is like meeting a person and beginning a conversation. How does one know ahead of time where that will lead, what the subject matter will be, how intimate it will become, how long the potential relationship will last? Certainly, a sense of curiosity and a willingness to be patient to allow the subject matter to reveal itself are important elements in this process. There have been many occasions when interesting images have appeared from what I had considered uninteresting places. The reverse has been equally true and relevant. One needs to fully accept that surprises sometimes happen and control over outcome is not necessary or even desirable.'



Poplar trees, Fucino, Abruzzo, Italy. Taken in 2016

ALL PICTURES THESE PAGES © MICHAEL KENNA



Minimalist travel

AS WELL as his trademark landscapes, Michael is a widely travelled photographer who still manages to find fresh perspectives on shot-to-death icons such as the Giza Pyramids (above) or the Eiffel Tower. Much of this is down to his mastery of composing for the square format and black & white printing, but he's also quite open about the influence of eastern art, where less is more – particularly the Zen-influenced art of Japan. So, before you arrive at your destination, spend some time researching how other photographers have shot the place, and how you can then strip things back for more interesting and eye-catching images.

'I remain pretty much the same whether I am shooting trees, cityscapes or nuclear power stations'

Hip to be square

A cursory glance at Michael's extensive portfolio on his website reveals an enduring fascination with the square format. He claims to find the format beautiful, calm and flexible, although he's experimented with other options, including 4x5 panoramas. The majority of his work is in black & white, too.

'For me, black & white is more of an interpretation of the world, rather than a reproduction,' he says. 'I find black & white photographs to be quieter, calmer and more mysterious than images made in colour.'

The ongoing influence of Michael's mentor, master black & white photographer and printer Ruth Bernhard, is also clear. 'Printing in the darkroom is like learning to play a musical instrument,' he says. 'A few sessions and we can get the basics down, but it takes many years of hard work to be a good black & white printer.' Michael remains wedded to film, but plays down suggestions that what he does somehow can't be done digitally.

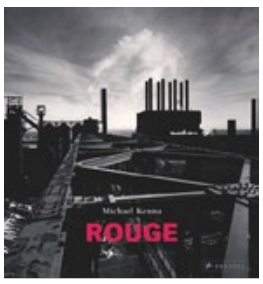
'I don't use Photoshop or Lightroom, so I'm not the best person to ask about these things,' he says, 'but I understand that a computer can very easily and quickly give many similar effects to what can be achieved in the traditional darkroom. There are innumerable apps that can be applied to raw images to make them look a lot better than when they came out of the camera. As for the experience, the journey, the struggle to create a silver print, that I do know about, and recommend.'

As well as careful compositions and exquisite black & white toning, another key to Michael's success is his consistency, regardless of the subject matter. 'I remain pretty much the same, whether I am photographing trees, cityscapes or nuclear power stations,' he explains. 'I remember being criticised for photographing Nazi concentration camps in a similar style to how I photograph other subject matter. But I am who I am and I photograph in a particular way. Of course, I look for subject matter that somehow resonates with what I am interested in, so common motifs will occur.'

Michael has been a photographer for well over 40 years, so he doesn't get bogged down in worrying about the technical side any more. 'I don't really do very complicated things in photography,' he adds. 'Generally, I am looking far more for simplicity than complication. I've used the same cameras for 30 years and would



Cloud over Uchiumi Sea, Ainan, Shikoku, Japan. Taken in 2012



Michael's latest book, *Rouge*, published by Prestel, is on sale now and available from all good booksellers. Price £45, 192 pages, hardback, ISBN 978-3-79138-297-5. For more details, see bit.ly/kennarouge

be happy to use them again for another 30 years. For me, they are like my paint and brushes. Why change for the sake of it?'

He is also now at the stage where he's happy to go with the flow, rather than trying to control every aspect of a shoot to the nth degree. 'I am a big fan of the unpredictable,' he explains. 'I don't like to fully control what is happening in my photographic work. I rather like accidents. Underexposure can result in shadows dropping out and black spaces appearing – rather like Bill Brandt! Meanwhile, grain can break up an image and give a wonderful pictorial feel to it. Strong contrast can make an image look like a Mario Giacomelli picture. This is not to say that I am shoddy or lazy about my technique, however.'

Editing reality

It's easy to get the impression that Michael is like some kind of photographic Zen master, approaching a subject after meditating and then executing one, perfectly minimalist shot. The reality is somewhat different (reassuringly so for the rest of us). 'Certainly, I over-shoot, as I never know when or if I have the best image,' he says. 'I constantly challenge myself to find something else. In reality, sometimes it is the first frame that is the best. But, sometimes it is the last. As I shoot film, I don't have the benefits of seeing the results as I go along, which, to my mind, is a distinct advantage. Also, we have to remember that landscape photography is something of an editing process. We are always making decisions about what is important and significant, and how we best frame it and capture it. If we want everything, then we should just turn the video camera on and walk away.'

Michael's signature style is instantly recognisable, and widely copied. Does he ever get bored of the square format and black & white generally – and does he sometimes feel hemmed in by the expectations of his fans?

He explains: 'So you haven't seen my new colour murals? Only kidding! I really don't feel hemmed in by other people's expectations. Of course, the classics will be appreciated more than the new material. That is normal. Viewers have lived with the images for a long time. Also, I have to say that if people think one of my images is a classic, I will never complain at all. Some of my own favourite images are from very early on. Some are also from recent projects. My best-ever image will be made sometime next week, I hope.' AP

Be more Kenna

Five tips for minimalist success

1 Enjoy the creative process and be prepared to go with the flow. Be open to serendipity.

2 However, never use tip 1 as an excuse for 'switching off'. 'Photography is about making creative decisions; whether you make them at the time you take the photograph or later is up to you,' says Michael.

3 Don't get bogged down in gear. 'The make and format of your camera is low down on the priority scale when it comes to making pictures,' says Michael. 'Connecting with the subject matter, and staying open and inquisitive are much bigger priorities.'

4 Challenge conventional notions of what makes a beautiful subject. 'Over the past 25 years, I have also photographed industrial environments in north-west England where I grew up, the Rouge steelworks in Detroit, USA, and coal and nuclear power stations,' says Michael. His new book on the Rouge is on sale now (see far left).

5 Get up early – Michael claims an almost mystical attachment to dawn light – and don't try to capture everything about a subject. 'I prefer my images to be *haiku* [short Japanese poems] rather than novels,' he says.



Rob Cherry
Rob is a keen landscape and seascape photographer (and a fan of Michael Kenna), whose images have been widely published. He has won several awards for his monochrome photography, and was commended in the Landscape Photographer of the Year 2010 contest. See **www.robcherryphotography.com**

Get the minimalist look in Photoshop and Silver Efex Pro

Don't despair if you're not a master darkroom printer like Michael Kenna – **Rob Cherry** explains how to get magical-looking mono images digitally

For the second part of this feature, we turn to Rob Cherry, another minimalist master, but this time one who's firmly in the digital camp. He shares some tips for long-exposure seascapes before revealing some of his editing secrets.

'I've always been attracted to structures that can be found in the sea, and by using a long exposure you can create visually dramatic scenes from very ordinary views,' says Rob. 'Be prepared to revisit the location several times to get the right shot, depending on whether you want some dramatic cloud movement or a more minimal clear sky. I usually shoot before sunset and my exposures are around two minutes long (there are also many ND filters that allow you to shoot in the daytime), so a tripod is essential. Once you've got your shot, take some time to understand different methods of post-processing – this is a great way to give you more control over your final image.

'For the shot above, I used a Canon EOS 5D Mark II DSLR, 17-40mm lens, f/11, 100secs and ISO 100.'

ROB'S SLOW-SEA SECRETS



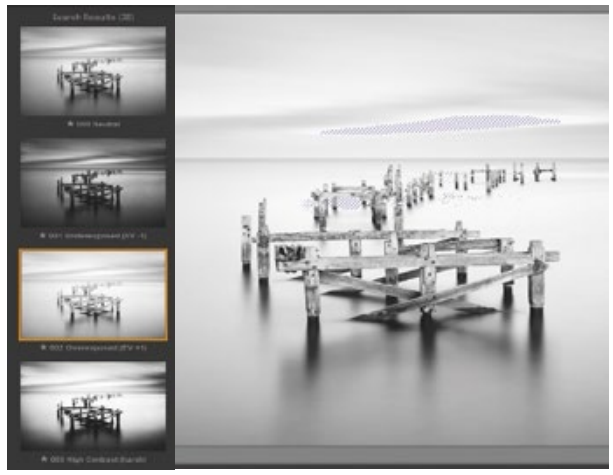
1 Carry out basic raw edits

First, I open my raw file in Photoshop Camera Raw (formerly Adobe Camera Raw), remove any lens distortion and straighten the image. Once this is all done, I convert the raw file to a high-resolution TIFF-format file.



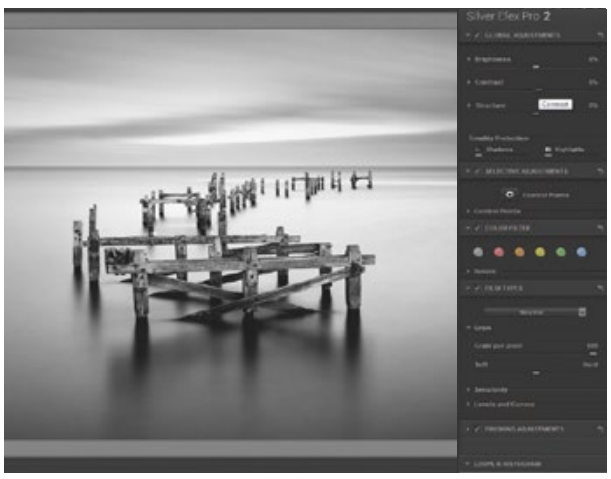
2 You're such a square

Now is the time to make any essential tweaks to the actual image. Here, I only needed to make a quick levels adjustment to the colour image to add a touch of contrast and then crop it into a square format. No cloning or patching were required, fortunately.



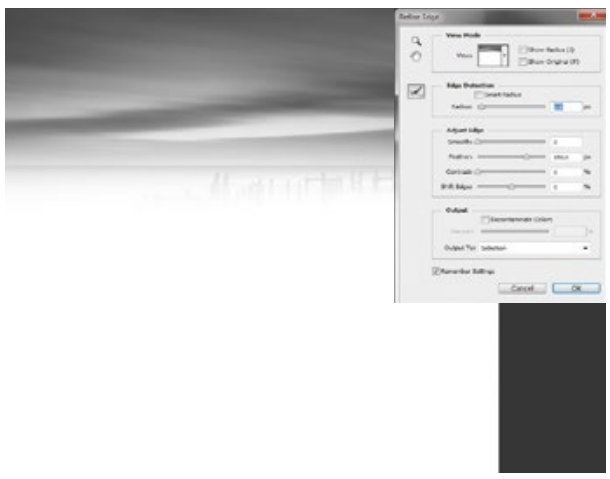
3 Open Silver Efex Pro

I mostly use Nik Silver Efex Pro 2 for mono conversions (available free from www.google.com/nikcollection). For the sea, I start with the Overexposed pre-set and adjust the brightness and contrast until I am happy. I also make use of the Silver Efex Pro zone system to check highlight clipping.



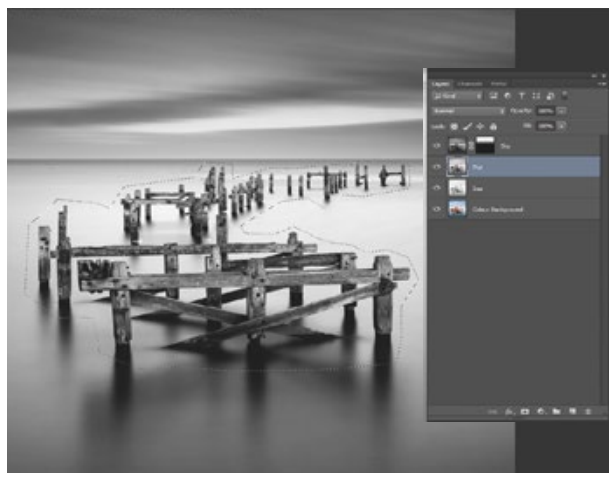
4 In the zone

For the pier, I select the Silver Efex Pro Neutral pre-set and again refine the contrast setting. For the sky, I select the Underexposed pre-set, then adjust the brightness down and contrast up slightly. Again, I use the software's zone system to check for clipping.



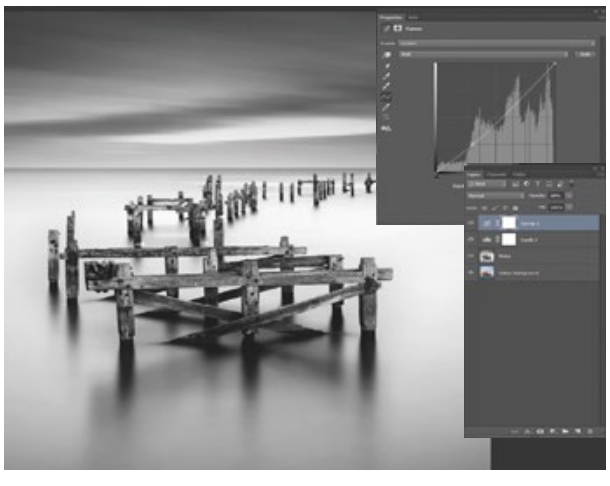
5 Blend the layers

Once I have three separate layers I can start to blend them, which I do manually using layer masks. For the sky I use the Marque tool to select just above the horizon and then refine the edge with a feather setting of about 150px. This is then blended with the pier layer by adding a mask.



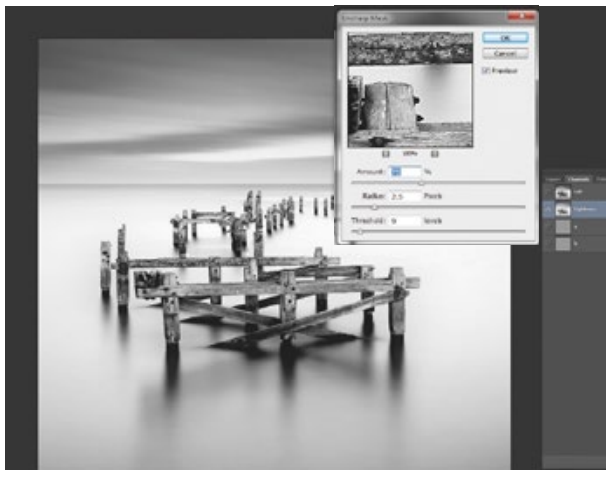
6 Be more refined

To blend the pier layer with the sea, I use the Lasso tool to make a selection loosely around the pier and again use the Refine tool with feather and create a mask. You can make adjustments to the masks with the Paint tool if required by selecting black or white.



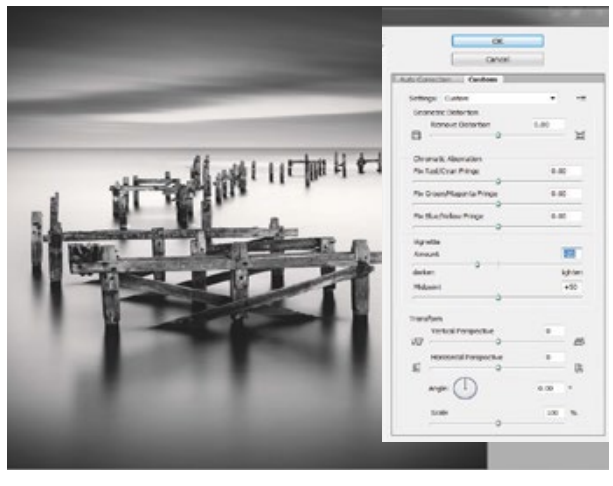
7 Levels and curves

Once the conversion layers have been blended, I make a final adjustment using levels and curves to add some contrast. Keep an eye on the histogram at all times to ensure a nice balance of tones.



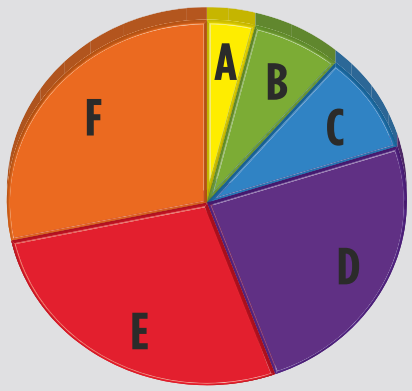
8 Sharpen up

Now it's time for some sharpening. I've always done this by converting to LAB mode and then duplicating the layer and using the Unsharp Mask filter on the lightness channel. I used around 75% for this image.



9 Finishing touches

For the final step, the image is converted back to RGB mode, and I add a vignette (corner darkening) to emphasise the pier. Finally, I save the file as an 8-bit TIFF, and then everything is good to go.



In AP 27 August we asked

Do you earn any money from photography?

You answered...

A Yes, I'm a professional; I earn my living from it	**4%**
B Yes I supplement my main income/retirement	**7%**
C No, but I aspire to earn my living from it one day	**9%**
D I've occasionally earned money from photography, but not regularly	**24%**
E No, but I'd like to make some money on the side	**27%**
F No, I have no interest in selling my photography	**29%**

What you said

'Not any more... couldn't find much to do during the week, or at least much I was into or was worth doing and I don't like working weekends.'

'A few regular sales on Alamy, just enough to keep me interested, but I'm no Keith Morris.'

'It happens occasionally!'

'Apart from a three-year period in the Artillery, photography supported my family and me until I retired. My positions often included litho printing and graphic design and management of all three. But basically I was an amateur from the age of 10, then a student and photographer until 65+. For the past 16+ years I have returned to the amateur ranks, and not received a penny from photography since.'

'Sort of. My photography and my writing are inextricably mixed. I do not, however, call myself a professional photographer. Rather, I'm a paid amateur.'

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LETTER OF THE WEEK

DSLRs in professional filmmaking

How can Professor Newman state in his article *The Art of Focus Pulling* (AP 6 August) that 'purpose-made cinema cameras have been abandoned for stills cameras'? This is just not true. DSLRs cannot approach the quality of current video cameras produced by Arri, Red and Sony, and indeed if you went to your local cinema to watch a film shot on a stills camera, you would instantly notice the difference. Video projection maintains the image quality right through the chain and you can now watch films the way the cinematographer intended it to be seen.

Cooke lenses may seem incredibly expensive, but the lengthy waiting list to buy them shows they are still much in demand to bring out the best in the top cinema cameras. The craze for using DSLRs for professional filmmaking has now passed. In broadcast they are rarely used except for news and effects/B camera; in the cinema, hardly ever.

Peter Rance, Worcestershire

My apologies if my imprecise prose has led to you (and doubtless other readers) taking an unintended message from my article. I didn't mean to imply that the whole of the cinematographic industry had abandoned specialist cameras for DSLRs. I was commenting on the strange state of affairs that some still find it worthwhile to invest in specialist lenses when it's unlikely they will employ an expert focus puller. Nor did I intend to suggest that those who buy Cooke lenses do not have good reasons for doing so.

I would, however, not quite agree with your comment that 'the craze for using DSLRs for professional filmmaking has now passed'. I think that the availability of the DSLR has resulted in a large increase in the number of professional filmmakers, just as the internet has increased the size of the market for their products. Many of the new intake of filmmakers use DSLRs – Professor Newman

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What a difference an 's' makes

Michael Topham's article *Primed for travel* (AP 13 August) on the prime lenses he took on his trip to Japan was fascinating. The trailer in the previous week's issue (AP 6 August), though, said he'd be explaining why he picked a prime lens – which suggests he'd opted to take just one lens for his once-in-a-lifetime tour. Send him to Japan again!

Nigel, via email

Apologies for the production error in AP 6 August. Michael Topham did end up taking four prime lenses with him on his trip to Japan. They were the Sigma 24mm f/1.4 DG HSM | Art, Sigma 35mm f/1.4 DG HSM | Art, Sigma 50mm f/1.4 DG HSM | Art and Sigma 85mm f/1.4 EX DG HSM (see image below) – AP production department



Michael Topham took four prime lenses with him on his trip to Japan, which he wrote about in *Primed for Travel* in AP 13 August

Is it really a strong neck strap?

As a retired engineer I cannot agree with Andy Westlake's 5-star Gold Award for the Hawkesmill Borough neck strap (*Accessories*, AP 9 July). In any design under load, the weakest points are the joints. In this case, the first rivets on the 40mm neck strap retaining the 8mm wide buckle straps. The punched hole(s) for the rivets would be minimum 3mm diameter leaving only 2.5mm (or less) on each side of the rivet.

If, as Andy Westlake says, you have a 70-200 lens, with (I say) a Nikon D810 SLR

attached, and the camera is then picked up by the straps, only one of these two joints will bear the load of the lens and camera, that is 2x2.5mmxstrap thickness. The joint will not last very long, endangering a camera system worth several thousand pounds. I have seen many ever-ready leather camera cases from the film era with 8mm straps broken that were riveted identically. I hope Hawkesmill has issued a weight-limit usage with the strap!
R Coggon, via email

According to Hawkesmill's description of the Borough strap on its website: 'Recommended max weight is 7lb. Although straps have been tested to support weight up to 30lb without breaking, or splitting'. A Nikon D810 and 70-200mm f/2.8 VR II lens together weigh around 2.5kg, or 5.5lb, so Hawkesmill appears to be quite confident in the quality of its product.

Unfortunately it's difficult for us to test the long-term robustness of items we have for review, as we don't get the luxury of using them for several years to find out – Andy Westlake, technical editor

Playing with images

While not wishing to criticise anyone else's style or choices, I fail to understand 'building' images. That is, taking several images and combining them all into one picture.

To me photography is about capturing the image in front of your eyes, sharing what you can actually see with the world. I realise it can be difficult to assemble certain items for a specific shoot or travelling to achieve a desired backdrop. Still, each to his or her own.
Tony Jones, County Durham

There are many benefits from taking multiple shots before merging them into one image. One technique used by many landscape photographers is to lock the camera off securely on a tripod, bracket for different areas in the image and then merge three or more exposures together to create a shot with a wider dynamic range – a process known as bracket for HDR.

Alternatively, there's focus stacking, which involves the same technique but adjusting the focus to create a final image with a larger depth of field. This is regularly used by macro photographers.

Your comment is completely valid and there will be many others who share your opinion. There's a lot to be said for getting it right in-camera with one shot and that's where the skill of a photographer and the knowledge of the subject and camera shines through – Michael Topham, deputy technical editor



The Hawkesmill Borough strap's recommended weight is 7lb

In next week's issue On sale 20 September

Glass acts



- Michael Topham reviews bargain lenses under £200
- Andy Westlake provides a round-up of the best manual focus lenses
- Matt Golowczynski guides us on how to use manual focus
- Top pros from across genres reveal their favourite lenses
- Winners of round 6 Landscapes and Cityscapes in APOY 2016 announced

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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Deep waters

The winner of the 2016 British Wildlife Photography Awards is **George Stoyle**. He talks to **Oliver Atwell** about his image

Can you tell me about this image and where you took it? I read that it was a shot you came upon quite by chance.
Yes, I came upon it completely by chance, but then that's often the way with underwater photography.

I was diving just off an island in the St Kilda archipelago off the north-west coast of Scotland. I was working with the Heriot Watt Scientific Dive Team surveying sea caves and rocky reefs as part of a Scottish Natural Heritage project, and I had just come to the end of a dive. I was swimming slowly back to the boat, away from the island, while undergoing my safety stop at around 5m and came face to face with the largest lion's mane jellyfish I had ever seen.

Since I was using a fisheye lens, I had to get close in order to get the shot, aware of the jellyfish's long, stinging tentacles. As I got closer, I saw all the juvenile fish that had taken refuge in its tentacles, something I hadn't seen before.

Is underwater photography something you're fairly well experienced in?
I've been involved in underwater photography for around 12 years. In the early 2000s I moved to North Wales and started working, initially part-time, in marine ecology and conservation. During my five or so years there, I dived fairly extensively around the coast.

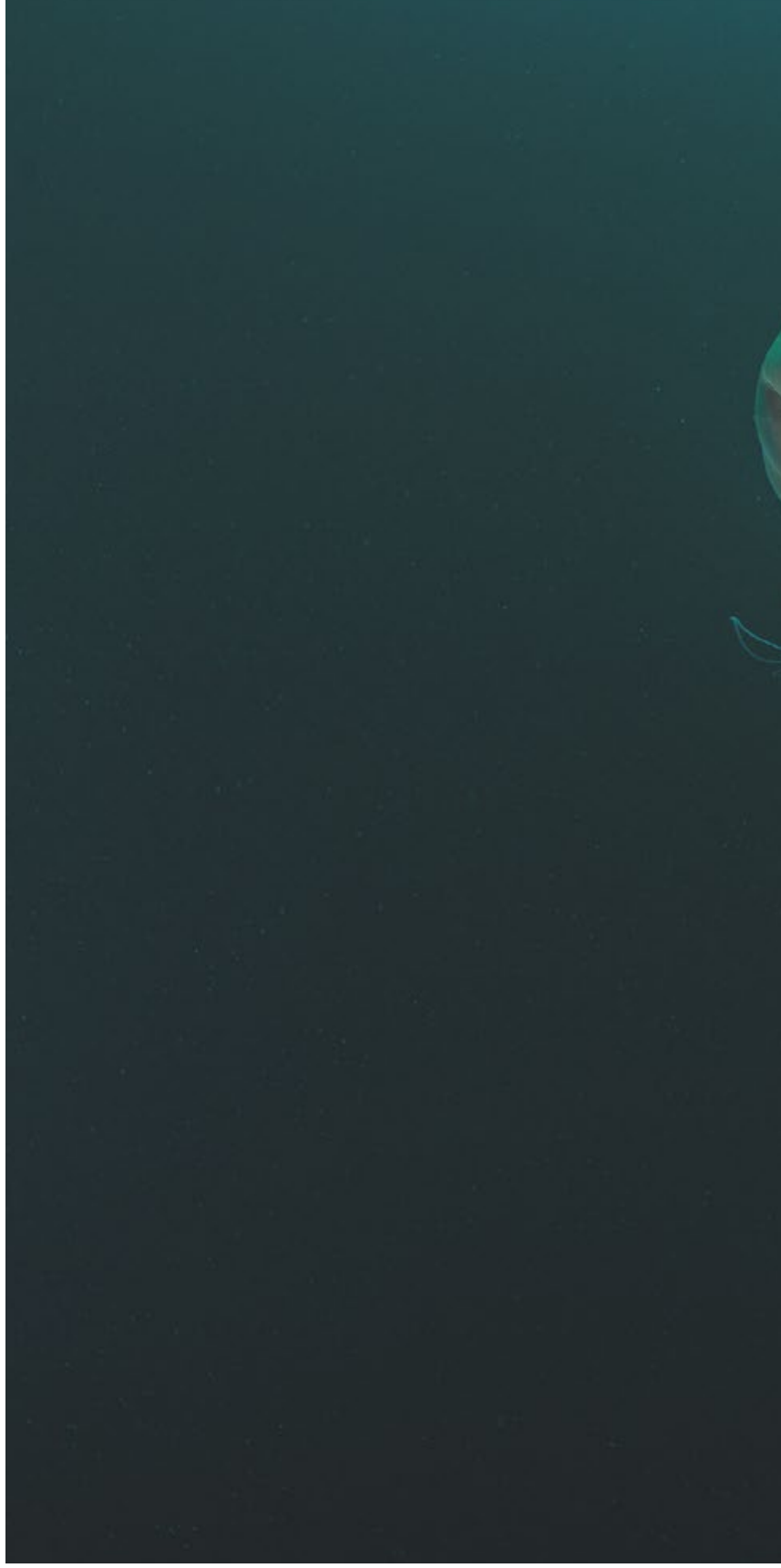
It was the people I met and dived with around this time who really inspired me to take up underwater photography. In 2004 I bought my first underwater housing. And the next few years I spent working, travelling, photographing and diving initially going back to the southern hemisphere where I'd worked a few years earlier, and then working for some time in various parts of the Caribbean as a coral reef researcher.

How was this shot lit? Are these quite difficult conditions in which to shoot in terms of visibility? How did you overcome this with your camera settings?
Visibility is often the main issue when shooting underwater, particularly in the UK and particularly for wideangle shots such as this. On this occasion, however, we were diving in clear oceanic waters nearly 100 miles from the UK mainland and the jellyfish was huge, so the shot wasn't particularly challenging.

Saying that, even in relatively clear water you have to be careful to avoid backscatter (light reflecting off particles in the water). I was shooting with a 15mm fisheye lens and, very often, if your strobes are positioned incorrectly, backscatter can cause problems when shooting this wide (you can see I didn't avoid it altogether).

Also, the angle at which you shoot can make a big difference – most wideangle underwater shots work better if you shoot towards the surface.

What should be the aim of good wildlife photography?
For me, it's showing the natural behaviour of an animal in its typical environment, with perhaps the potential to learn something new about a species through a catalogue of work built up over years of time spent in the field. There are exceptions, but I'm not really interested in baited photography or situations that have been over-engineered in order to produce a certain behaviour.



'Hitchhikers' (Lion's mane jellyfish, *Cyanea capillata*) off the island of Hirta, Scotland

The most inspiring wildlife photographers to me are those who really get to know a subject and its environment, researching its biology and ecology; those who spend years in the field perfecting their craft – watching and waiting.

Although I have spent a fair amount of time in the field, I can't really claim to be one of these photographers. I think they are quite a rare breed. I have great respect and admiration for them, and the sacrifices they make.

What are some of your favourite subjects to shoot, and why?
I don't really have a favourite subject. I love to photograph all wildlife both above and below the water. I do, however, have a



© GEORGE STOYLE

favourite time of day at which to shoot both wildlife and landscapes: just before and after sunrise.

The quality and the colour of light available at these times can be magical. Together with the long shadows and potential for backlighting, they can result in truly spectacular wildlife photography.

Very often these moments are so fleeting that it's a very rewarding feeling to be one of the few people out and about to experience them.

What are some of your favourite photographic locations?
I love to shoot in the tropics, both above and below water. The quality of light and variety of colours are often perfect for photography.

However, I would have to say my favourite locations are right here in the UK. I live on the Yorkshire coast so, by default, this has become one of my favourite places to shoot, particularly at sunrise. But really, nowhere else in the UK quite compares to Scotland for both landscape and wildlife photography. If the weather is right, there aren't many other places in the world I would rather be with my camera.

The diving, particularly on the west coast, is generally superb, and the scenery and natural beauty from the Western Isles to the Highlands all the way to the east coast is great.

What accessory do you always make sure you have with you?
From a tech perspective I guess my phone is something that I wouldn't want to be without. For certain situations I've come to rely quite heavily on GPS and the internet, along with numerous apps.

From a practical perspective, when shooting above water I'd probably say my wellies are my most crucial bit of kit after my camera. It sounds a bit daft, but for a large part of the year it's pretty much the only bit of kit I would really struggle without. To be able to stay out all day with dry feet is crucial. Saying that, though, I think a waterproof jacket, trousers, hat and gloves are just as important.



George is a landscape, wildlife and conservation photographer based in North Yorkshire. As a conservation photographer and marine ecologist, he is also involved in a number of international scientific research and conservation projects. To see more of his images, visit **www.earthinfocus.com**

Which camera, lens and underwater housing do you use?
I use a Nikon D700 with a Sigma 15mm fisheye lens together with 2x Inon Z-240 strobes. It's a relatively old set-up but still a very capable one, and stands out when compared with some of the very latest gear. The housing I use is made by Nauticam which, arguably, makes some of the best quality housings.

Turn over the page to see some more of the amazing and inspiring images from the 2016 British Wildlife Photography Awards.

Animal magnetism

We look at some of the most impressive entries from the **British Wildlife Photography Awards 2016**. To see the remaining images, visit www.bwpawards.org



© RICHARD PETERS

Prey's Eye View
Jamie Hall
Highly Commended – Behaviour

'I was lucky to spend the summer of 2015 working on photographing a pair of little owls,' says Jamie. 'The owls would sit on fence posts along the edge of a field to look into the long grass for prey. This shot was taken as an owl flew from one post to another. It momentarily stalled above the camera and hovered briefly, which was just enough time for me.'

Rain Shower
Richard Peters
Highly Commended – Portraits

'This is a camera-trap set-up of a badger walking across my decking in the rain,' says Richard. 'I used flashguns to light it and did some dodging and burning in Lightroom to enhance the rain, and reduce the shadows where minor light had reflected back against the garden wall behind.'

Two Worlds
Jon P Perry
Highly Commended – Urban

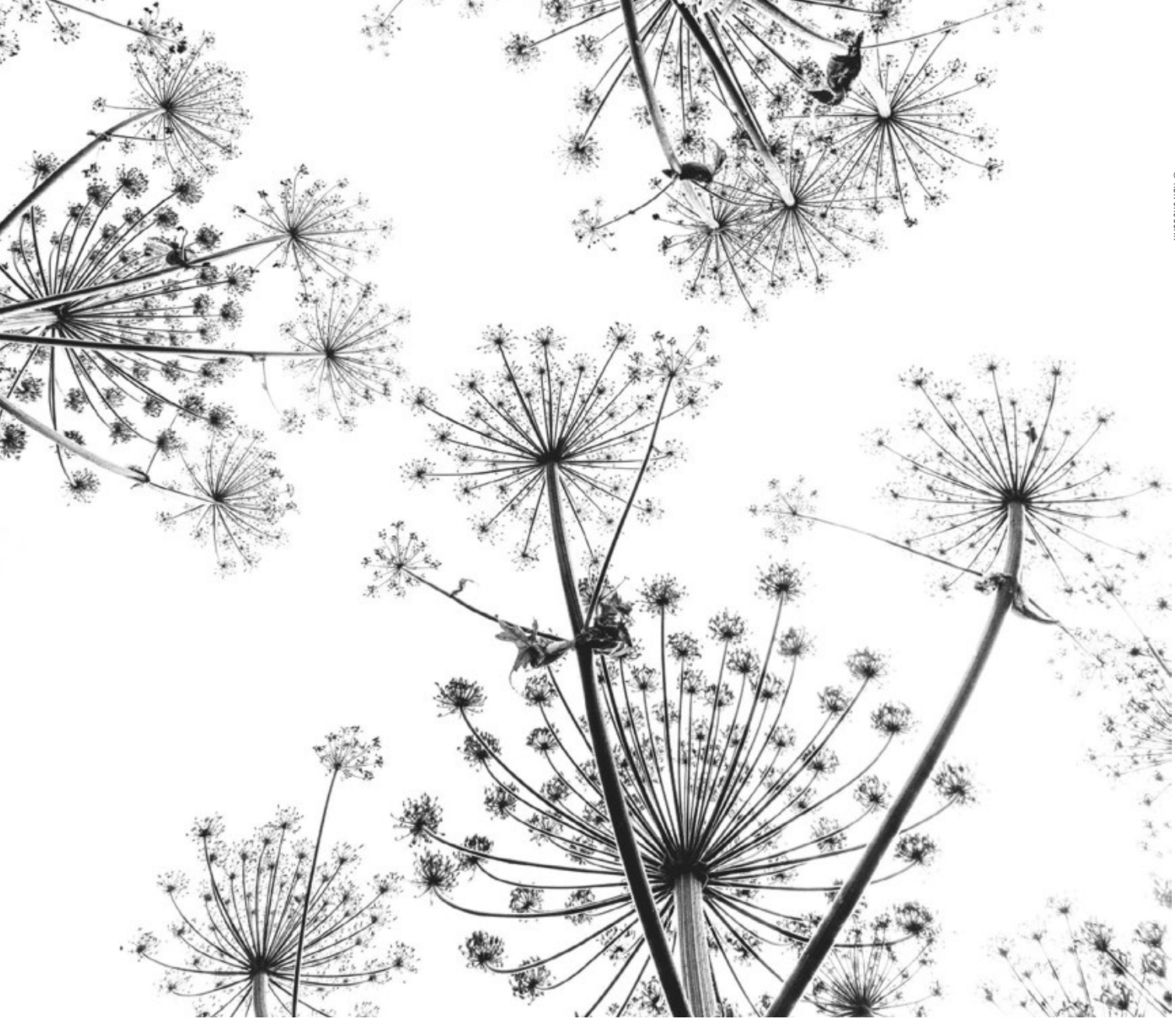
Jon used a 50mm lens to capture this fox he encountered on a walk home after an evening's disappointing photography. The short focal length has forced him to get close and gives the picture intimacy.



© JON PERRY



© JAMIE HALL



© KEN CROSSAN

Looking Up
Ken Crossan
Highly Commended – Black & White

Wearing protective clothing, Ken entered a dense stand of these 5m phototoxic giant hogweed plants and, looking up, used a wideangle lens to capture the convergent flower heads. The image was then converted to black & white to emphasise the graphic nature of the scene.

Hidden Beauty
Cal Cottrell
Highly Commended – Portfolio

This image is a great demonstration of how keeping your eyes peeled can pay dividends. Cal actually found this emperor moth clinging to a roadworks traffic light. The saturated colours, patterns and light have all worked together to create an abstract collage of textures.



© CAL COTTRELL

© ADRIAN CLARKE

The Remains of the Jay

Adrian Clarke

Highly Commended – Portraits

'I was surprised to see a sparrowhawk finishing off a jay and starting to eat it,' says Adrian of this lucky encounter in Jackson's Coppice, Staffordshire. 'The bird was not bothered by my presence. As I slowly inched closer, it continued to eat, looking up only occasionally.'

Red Squirrel Landing on Log in Woodland Habitat

Mark Hamblin

Highly Commended – Wild Woods

'Twelve years ago I rarely saw a red squirrel in my local woods, but after regularly supplying them with hazelnuts I can virtually guarantee seeing them from my hide in one of the clearings, with as many as 12 individuals visiting last summer,' says Mark of his photograph, taken in Inverness-shire.



© MARK HAMBLIN

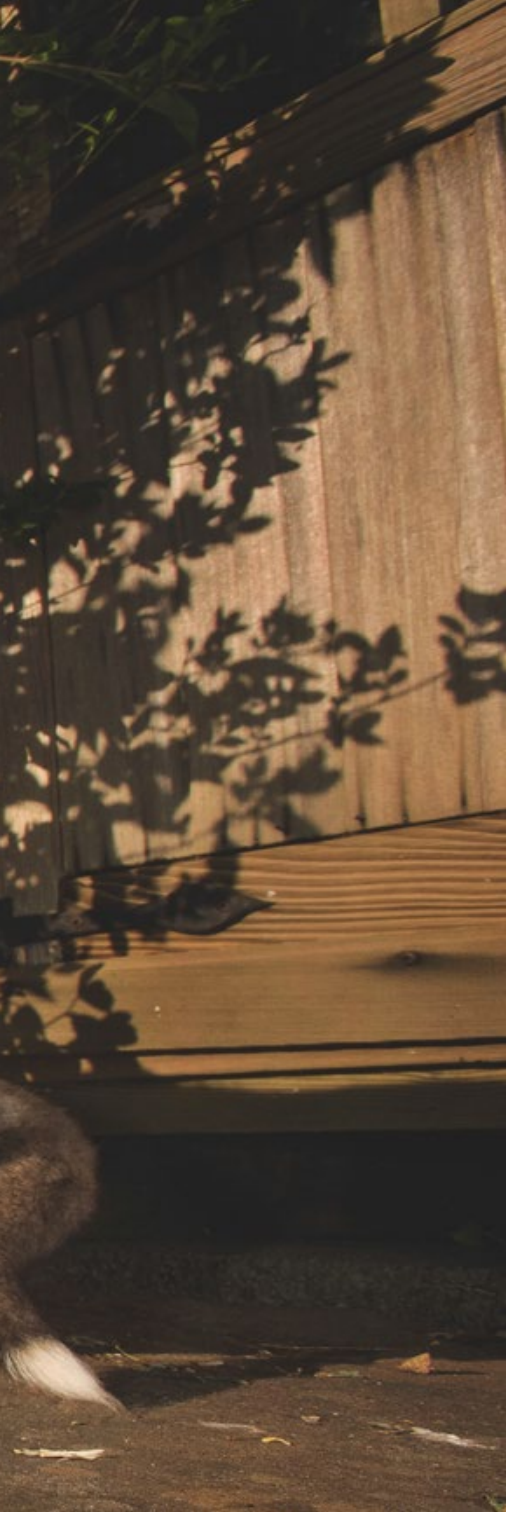
Brown Eyed Girl
Sam Hobson
Highly Commended – Behaviour

'Here, in a large garden in the city suburbs, I replaced a flowerpot with a remote soundproofed camera directly outside an active fox den, hoping that I could photograph the very young cubs as they ventured out,' says Sam. 'To my surprise, the vixen returned and suckled them right in front of the camera. She remained on high alert in this tender and vulnerable moment, with her ears constantly swivelling to listen for danger.'

Contemplation
Jamie Mina
Winner – Portraits

'The idea for this shot was to take the camera off the tripod and get down low to the same level as the mountain hare, placing the camera on a small mound of heather for stability,' says Jamie. 'This allowed me to throw the foreground out of focus and make the hare stand out more. The lone grass stalk was an unintended bonus and, I think, adds further interest to the composition.'

© JAMIE MINA



© SAM HODSON

River Ratty
Drew Buckley
Highly Commended – Portraits

Through habitat management and constant upkeep, water voles, which are fast declining across Britain, have been reintroduced in East Malling, Kent. Carefully cultivated areas such as these present wonderful opportunities for photographers by delivering fantastic views as well as, crucially, a safe habitat for their subjects.



© DREW BUCKLEY

Free Bird
Chaitanya Deshpande
Winner – Black & White

Chaitanya has made use of the thick fog engulfing the London cityscape, and has been fortunate enough to capture this moment as a lone bird flies high above the streets. The juxtaposition is beautifully stark.



© CHAITANYA DESHPANDE

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Light & land

Enjoy the work of the international winners of the EISA Maestro competition 2016

Landscape is the photography genre that keeps on giving. For anyone who has visited the same location on more than one occasion, its appeal lies in the fact that it never looks the same way twice.

Landscape was the theme of the international 2016 EISA Maestro competition, and we can reveal the top three finalists. Each of them had a unique take on landscape, but Miguel Cabezas, from Spain, impressed the judges most to claim the top prize. He received €1,500 and the EISA Photo Maestro 2016 trophy.

Following him in second place came Eberhard Ehmke from Germany, who won €1,000 and a trophy. Meanwhile, in third place was Martin Rak from the Czech Republic. He received €750 and the third-place trophy.

All three finalists will be invited to Berlin, Germany, for the EISA Awards ceremony. For more information on EISA and the competition, visit www.eisa.eu.



ALL PICTURES THESE PAGES © MIGUEL CABEZAS

1st Miguel Cabezas Spain



WHAT is it about a minimalist landscape that appeals to photographers? Perhaps it's the way a familiar world can be rendered so alien, or the fact that it allows the viewer to focus on the most important details.

Whatever the answer, the minimalist landscape is a genre that is as popular as it has ever been. If you want some technical tips on shooting minimalist landscapes, turn to our tutorial feature, starting on page 12.

Meanwhile, for inspiration, enjoy the following images that took the top spot in the EISA Maestro awards 2016. This year's first-place winner was Miguel Cabezas from Spain with his really rather beautiful set taken at the Cantabrian Sea, situated off the northern coast of Spain and the southwest side of the Atlantic coast of France.

Miguel finds his inspiration on the shores of the Cantabrian Sea. In fact, it's an area that he has visited several times, giving substance to our argument that revisiting the same place will always bring fresh perspectives.

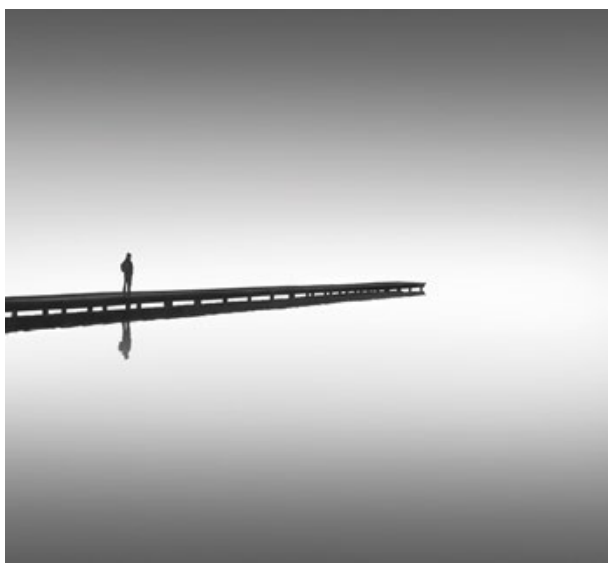
For Miguel, going out with a camera to photograph craggy rocks and seascapes is a vital exercise – one that provides moments of contemplation and experimentation. His work is mostly in black & white, which he sees as opening the door to the expression of creativity as he looks for structure in the landscape and revels in the pleasure of generating images of unspoiled beauty.

In this series, his relationship with and love for the sea is obvious as he photographs various locations along the spectacular Cantabrian coast, from the French west to the Atlantic coast of Galicia. Long exposures, made with the use of neutral density filters, plunge us into a dreamlike tranquillity.

This year's competition was strong, and it was arduous work for the judges to whittle down the entries. However, Miguel's project was a clear standout from the very moment the judges set eyes on it. To see more of his images, visit www.miguelcabezasfotografias.com.











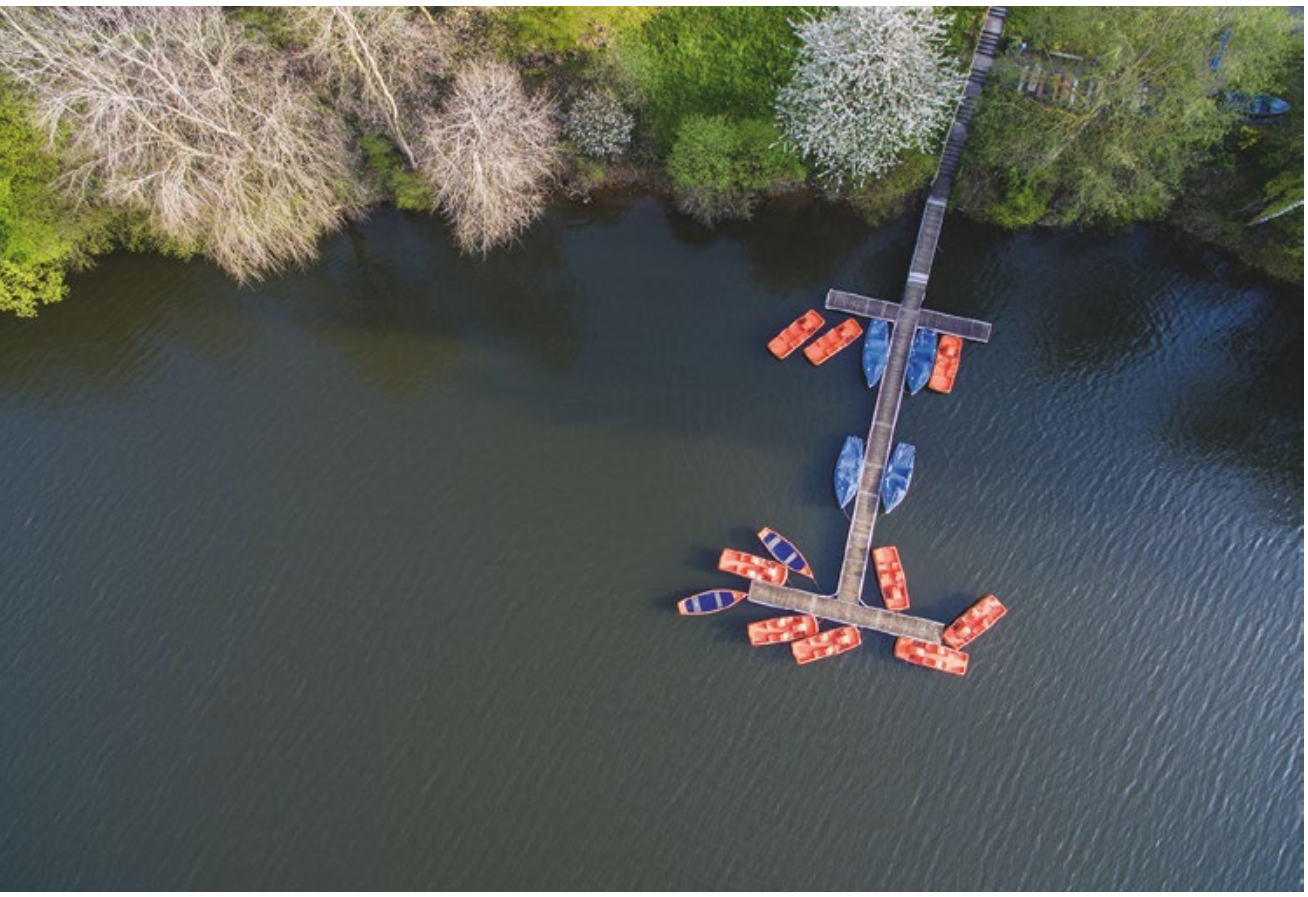






ALL PICTURES THESE PAGES © EBERHARD EHMKE







2nd Eberhard Ehmke Germany



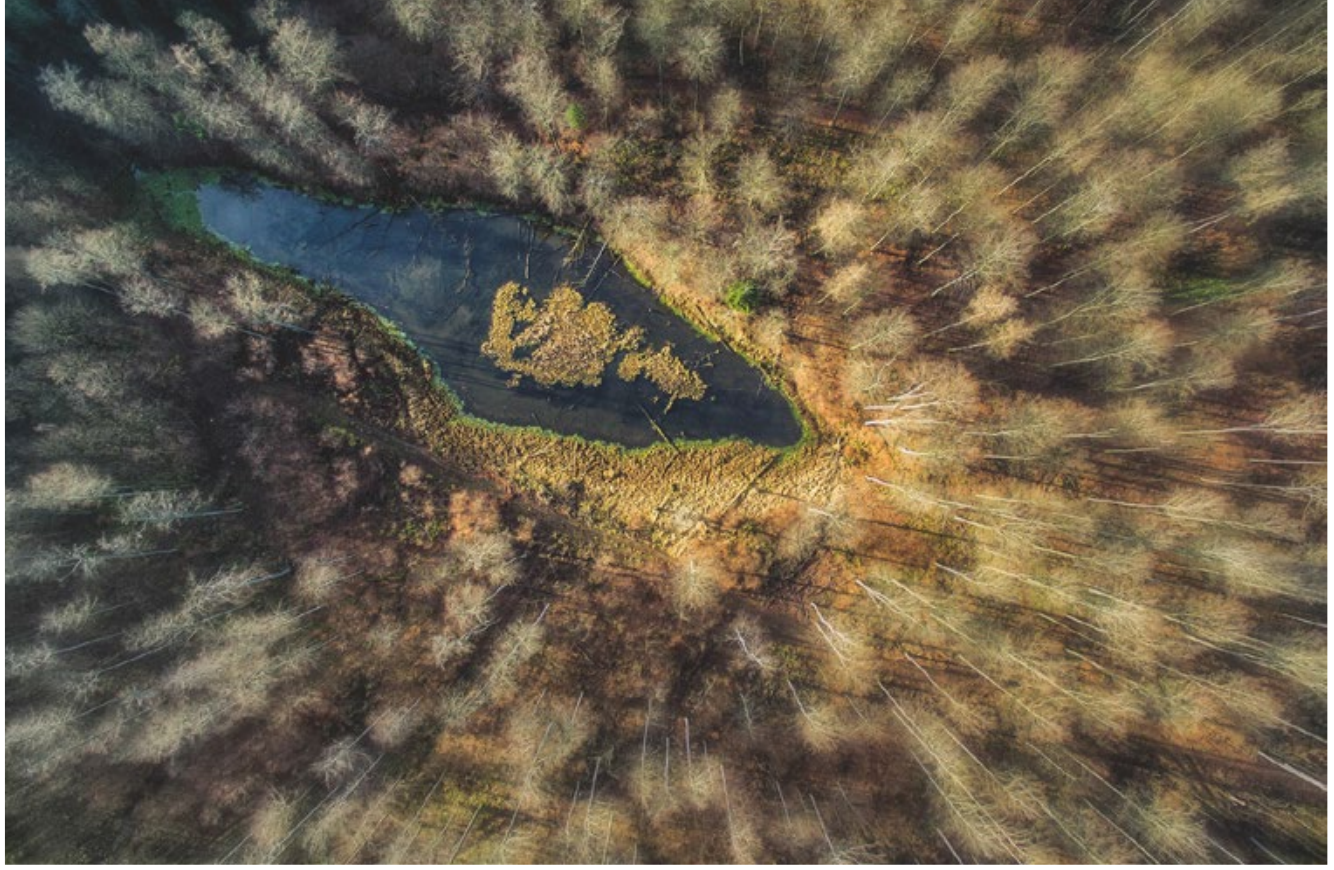
IN A PROJECT that stands in visual contrast to the overall winner (see pages 30–31) we find Eberhard Ehmke's pictures. Eberhard has made use of that most fledgling of technologies: drones. Photography using drones is becoming increasingly popular, and with results like these, it's no big surprise.

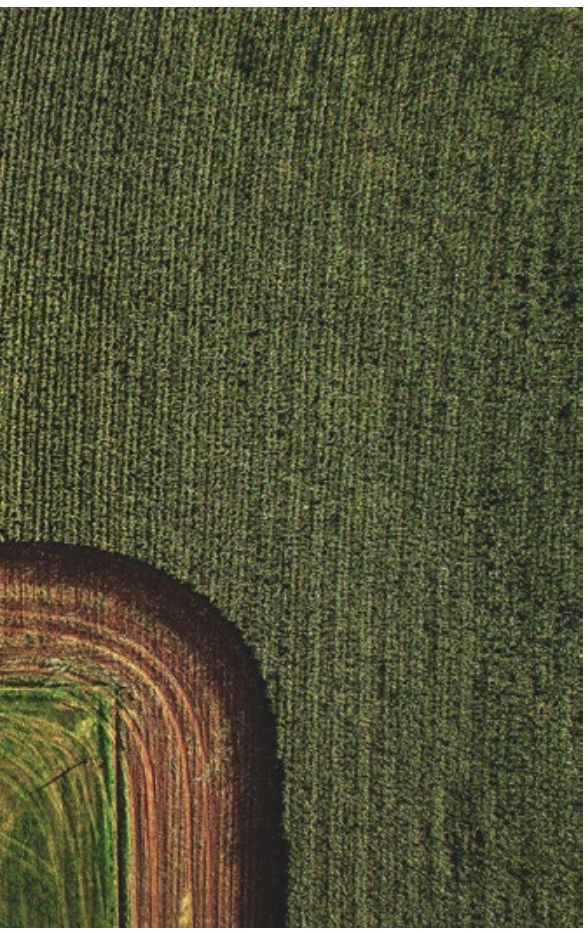
Most impressively, the project carries a narrative weight. What we're seeing here is all four seasons from above. Beehives in the midst of a blossoming orchard during springtime. A farmer harvesting corn on a sunny afternoon in autumn. Snow-covered trees in a winter forest crossed by the black asphalt of an immaculate road to some distant village. It's all here.

Placing his camera on a drone, the amateur photographer from Schlüchtern, in Hessen, decided to show the beauty of Germany from a fresh perspective. His mix of the almost archaic landscape with agricultural topographics places his series in a genre of its own, especially when it's executed in such a technologically adept manner. Eberhard's images epitomise the current trend towards aerial views of our surroundings, but take a long-term perspective.

















3rd Martin Rak
Czech Republic



IN THE previous two EISA Maestro entries we saw a more unconventional approach to the genre of landscape photography. However, in this fine collection from Martin Rak of the Czech Republic we see a mixture of formal techniques, all of which have come together to create a truly lovely body of work that captures the landscape in all its guises.

'I was born in 1984 in Prague, and have been living there all my life,' says Martin. 'I got my first camera from my grandfather when I was six and since then I have been interested in photography. However, I have only been taking photographs seriously since 2009, when I bought my first digital SLR camera. I enjoy spending my free time in nature or travelling, so I mostly do landscape photography, but I like shooting nature and architecture as well. I have recently been more attracted to black & white photography, which together with long exposures, allows me to drift away from the real world and realise my creative intention.'

What's nice about Martin's project is that despite the fact we're seeing a mixture of techniques (slow and long shutters, colour, black & white, and so on) at no point does that become jarring. It's possibly down to the feelings of quietude that seem to be prevalent in all the images. Martin's photographs suggest a photographer who is more interested in the landscape as a place of reflection, silence and solitude.

Each image appears to be quite simple, but the fact is that Martin is a photographer who has a keen understanding of form and the ways in which a busy scene can be composed so that the viewer's eye doesn't become lost or, worse, overwhelmed. Martin is a more than worthy top three finisher whose photography can easily hold its own against the striking images found in both Miguel and Eberhard's work. To enjoy more of his pictures, visit www.martinrak.cz.









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INSPIRED Travel Photographer 2016

WIN a holiday in the Gambia

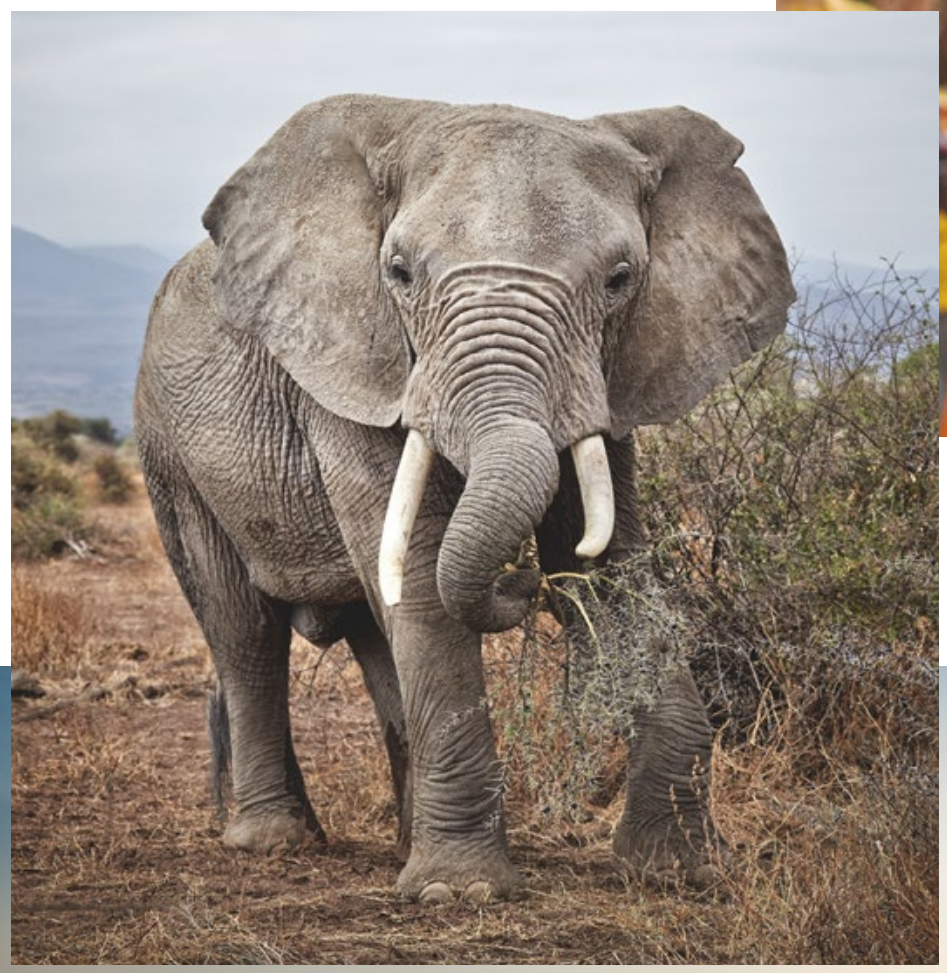
Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

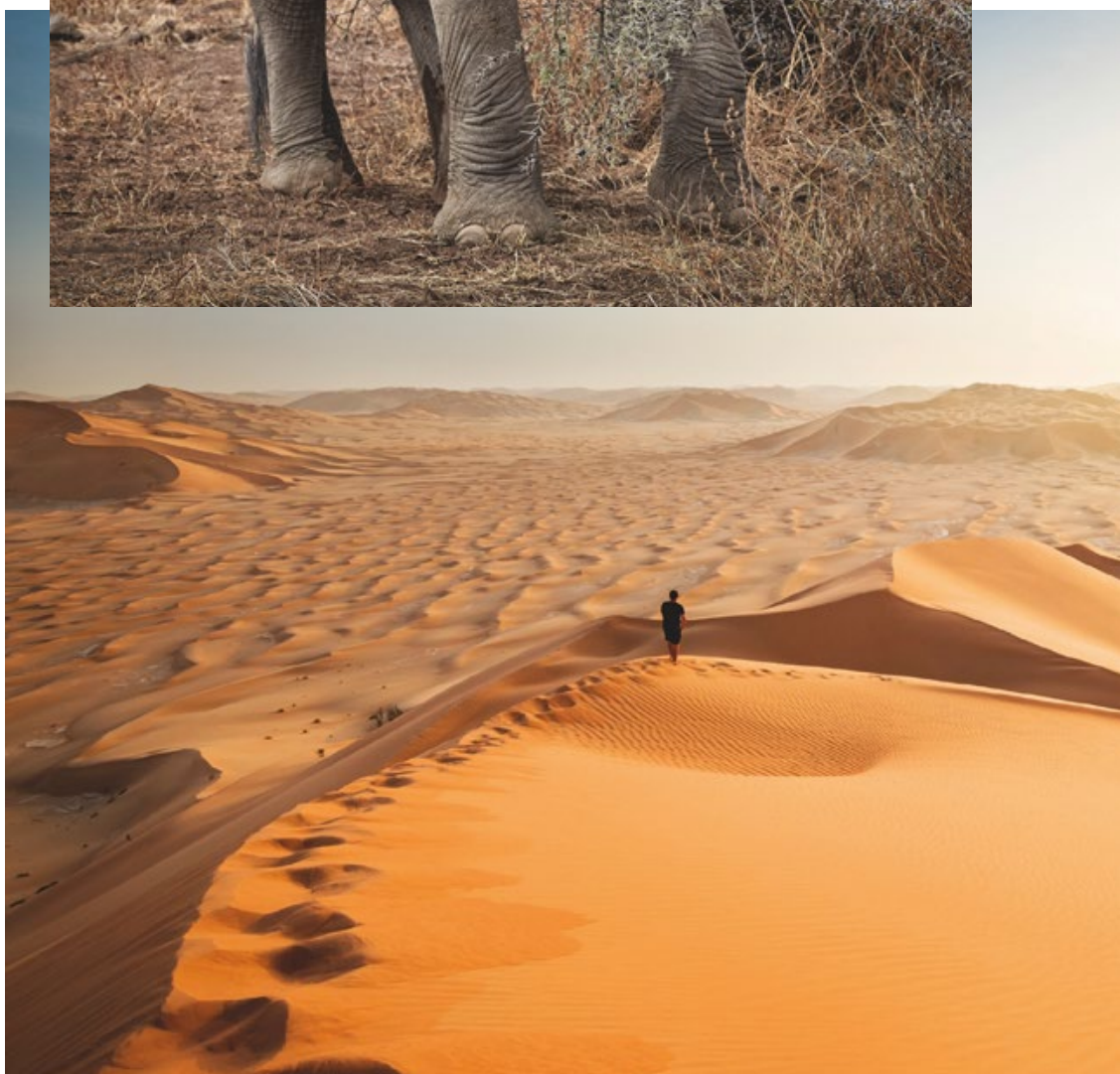


AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

Whether you've got the latest DSLR or a lightweight smartphone, recording your everyday surroundings and travel adventures has never been easier. Sharing your photographs across the many platforms of social media can give others a glimpse into the world as you see it and, even better, inspire others to start their own photo journey. Your images, whether they're focusing on people, places or nature, can be appreciated by anyone with an interest in the world at large.

With that in mind, AP and *Lonely Planet Traveller* have launched this competition to give you the opportunity to showcase your photography and share your work with our audiences. This competition also gives you the opportunity to have your work published in both magazines.





How to enter

There are three categories you can enter:

1 People

Great portrait subjects can be found in all walks of life, from family and friends to your local shopkeeper and even strangers. We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place – sprawling cities, sweeping desert vistas, endless oceans, and ancient dark forests have all inspired artists and photographers for generations. But what are the places that inspire you?

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals – including birds and insects – that live within them.

Enter online at amateurphotographer.co.uk/inspiredtraveller

lonely planet TRAVELLER

Amateur Photographer

PHOTOGRAPHS: © JUSTIN FOULKES, © JONATHAN GREGSON, © AHMAD SYUKAERY



Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience (gambia.co.uk)



The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines.

PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fuji.co.uk/x-t10.

FUJIFILM X-T10





Enter online at

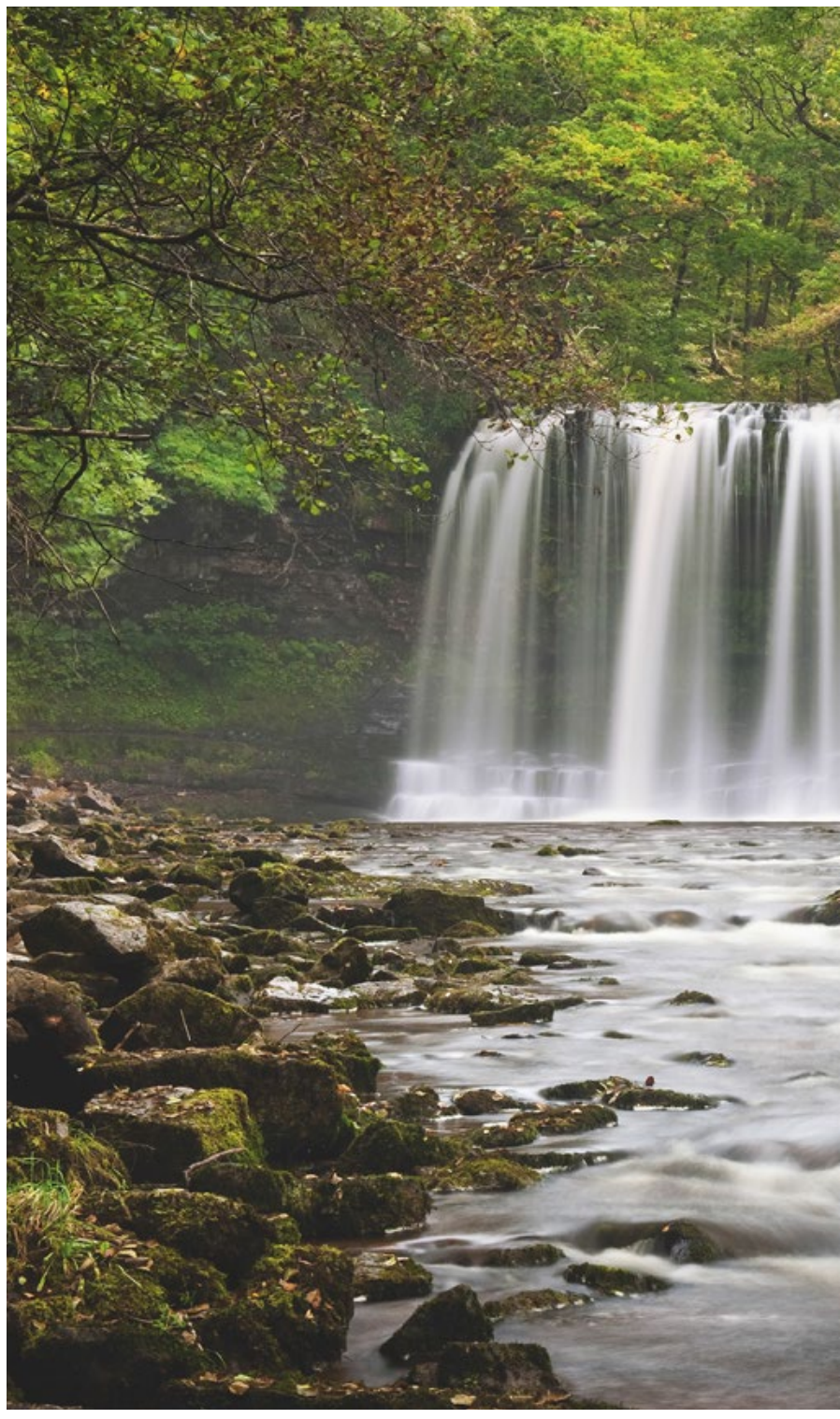
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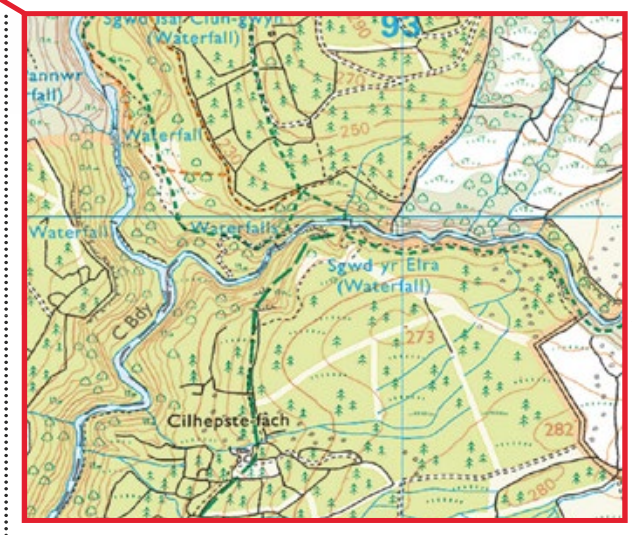
Terms and Conditions: 1. Entrants should submit only ONE image per category. 2. Only entries sent to the correct email address will be entered into the competition. 3. The image should be at least 2,700 pixels along its longest edge. 4. It must be a JPEG file, preferably RGB. 5. The file name must be your first name and surname. 6. The subject line of your email must state the round name and your name once again. 7. Include your postal address and daytime telephone number in the body of your email. 8. List your camera model, lens, exposure details and any other information in the body of your email. 9. Entries must be received by 11.59pm (UK time) on the closing date of 30 November 2016. 10. Gambia prize black-out dates apply; and accommodation room type and flight departure dates subject to availability 11. For full terms and conditions, visit lptravel.to/magazinephoto

Sgwd yr Eira



Visit this spectacular waterfall in September when it's at its very best, says **Jeremy Walker**





© CROWN COPYRIGHT 2015 ORDNANCE SURVEY. MEDIA 009/15

SGWD yr Eira is located on the southern side of the Brecon Beacons National Park in South Wales, along the river Afon Hepste. It's the most spectacular waterfall in the area and the one you can walk behind, but is also one of the more remote.

The closest parking is at Penderyn, on Chapel Road off the A4059. A footpath leads across fields and into the gorge. The other option is the car park at Pen-y-Porth. It's a longer walk but you'll pass other waterfalls along the way.

Time of year

From September onwards you are more likely to have the place to yourself. You'll still have the pleasant green foliage of the surrounding woodlands, with a hint of early autumn.

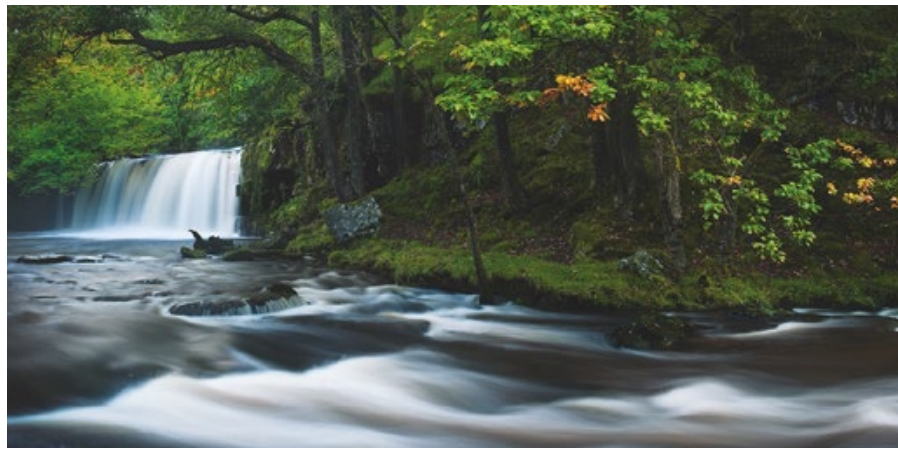
Time of day

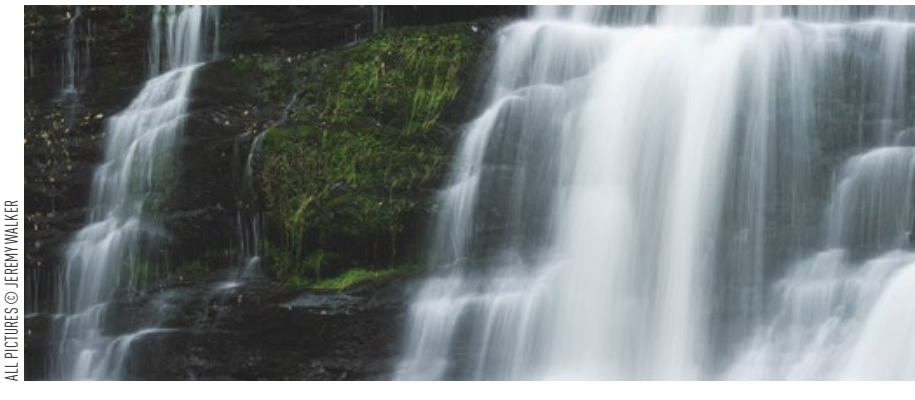
Overcast and cloudy will give you low-contrast, soft, shadowless light that's ideal for shooting a waterfall in a gorge. The valley runs in roughly an east-west direction at the falls, so there is potential for late afternoon sunlight on the falls – perfect if you want to shoot through the curtain of water into the light.



Jeremy Walker

Jeremy is an award-winning professional photographer who works for advertising, editorial and design clients around the world. **www.jeremywalker.co.uk**





ALL PICTURES © JEREMY WALKER

KIT LIST



▲ Tripod

Without a shadow of a doubt you will need a tripod – a reasonable one that is not too flimsy. It'll be useful not only for long exposures and heavy lenses, but also when you are shooting in the water, as it gives you something to hold on to!



▲ Filters

Lee Filters' neutral-density filters are good for creating long exposures and blurring the water for creative effect. Filters such as the Big Stopper will allow you to increase the shutter speed by 10 stops so that anything that moves – water, clouds and leaves blowing in the wind – will become blurred.

▼ Wellies

These may not be fun for walking long distances but are worth it once you are at the river. Being able to wade into the water to get an otherwise unobtainable angle or view will be worth the hassle. If you need new wellies, go for the neoprene-lined ones as they are warmer when you are standing in the cold river water.





Sgwd yr Eira ('Falls of Snow') is the best waterfall in the area

Shooting advice

To make the most of the location, spend time having a look around and exploring the paths that lead off from the river for views back to the waterfall. Walk along the river bank and look for a long-lens view of the falls as this can sometimes be better than a close-up wideangle shot, especially if you incorporate branches and leaves to frame the main subject.

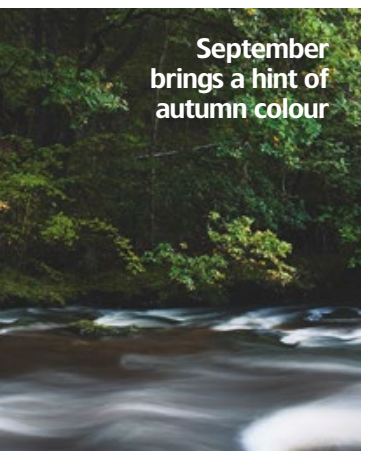
As you will have a long walk to the falls, take the minimum amount of kit – a body and 24-70mm and 70-200mm will cover 99% of the images and angles you see. Do take a tripod and cable release, as this is a great location for using Big Stopper-type filters for lengthening exposures and blurring the water.

Apart from a Big Stopper long-exposure type of filter, you should also carry a circular polariser for shooting leaves and water. This has several uses, but its main one is removing unwanted reflections from the water as well as the reflective sheen from the foliage, caused by the sky or clouds. It will help to bring out and emphasise the colour and contrast of the scene.

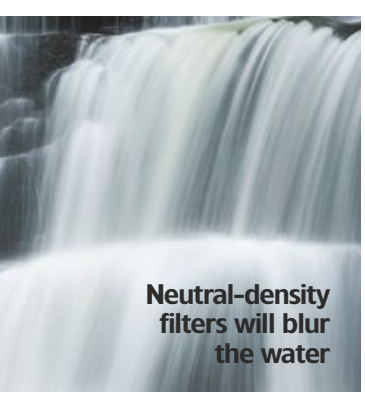
Food and lodging

A quick snack before or after your walk may be hard to come by, so take plenty of water, energy foods and a flask with a hot drink.

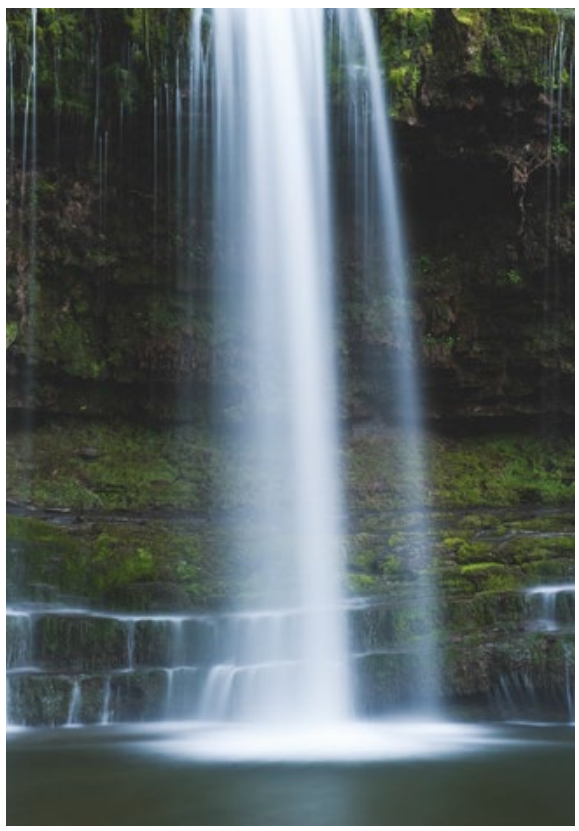
When shooting in the area I have always made my base in Brecon, which is about 10 miles to the north. Brecon is a major tourist destination and is well served with bars, restaurants and accommodation ranging from hotels to B&Bs. The Coach House on Orchard Street attracts good reviews.



September brings a hint of autumn colour



Neutral-density filters will blur the water





There are many more photogenic waterfalls in the area including the popular Sgwd Gwladus (right)

Photo Insight

Celestial Reverie

by Jeremy Tan

Jeremy Tan reveals how he captured his incredible award-winning image of a lightning strike above the 65-storey Komtar Tower in Penang, Malaysia



©JEREMY TAN

I am a photojournalist by trade, covering lifestyle topics. But away from work I'm a keen storm hunter, and have been working on amassing a series of images depicting lightning over various locations in Penang, Malaysia. This shot was one of them, and it took me almost two years to capture.

The Komtar Tower is one of the most striking landmarks in Penang, so I had long envisaged getting a photo of it with a lightning bolt streaking across the sky. I have shot from this vantage point dozens of times during storms over the two-year period, but to no avail. On this day, though, I was strolling along the seashore when I saw a storm brewing. I decided to try my luck again, and it paid off.

Chasing lightning requires dedication and patience, because most of the time it is fruitless work. However, on the rare occasions that the sky is kind to you, it is like winning the lottery.

This image was taken with a tripod from the 20th floor stairwell of a low-cost apartment complex along Kedah Road in central George Town, Penang. There aren't many publicly accessible locations that are high enough to offer such a nice view of Komtar Tower and the surrounding cityscape, so this is my favourite go-to location.

I make sure to keep a tripod in the car and try to have my camera gear on hand all the time, so I'm ready to shoot whenever a storm comes. Checking weather forecasts helps, but sometimes you have to rely on your own intuition and take a chance.

I love photographing lightning as it represents the sheer power of Mother Nature. It is something mankind can never hope to harness, but it can be captured for posterity with a camera. Every bolt is fleeting, but my images of them will outlive me.

I also keep a remote trigger release in my bag. Outside work, I like shooting nightscapes, so such things are must-haves.

It was a pleasant surprise to take third place in the Cities category of the 2016 National Geographic Travel Photographer of the Year contest with this shot. And the fact that the winners were announced just a few days before my birthday was the best present I could have wished for.

I had grown up watching documentaries on the National Geographic Channel, and still continue to do so, but this was the first time I had participated in the photo competition. To gain a placing is a great honour and privilege for me, especially considering the number of amazing images submitted by other talented photographers around the world. What's more, the exposure I've had since then is beyond anything



Jeremy Tan

Jeremy is a freelance writer and photographer from Penang, Malaysia. He focuses on lifestyle subjects including food, arts and culture, music and consumer products. His work is regularly featured in the country's leading English newspaper, *The Star*, as well as marketing materials. Visit **www.facebook.com/pixelreverie**



I could have ever imagined.

Tips wise, I would say always be on the lookout for new and novel things in the places you visit, and be ready to shoot because you never know when something worthwhile will present itself.

Fresh angle

It also helps to research what kind of images other people have taken of a location or subject so you can approach it from a fresh angle and make your work stand out.

I studied mass communications and have been working as a freelance writer and photographer for more than eight years.

Photography is something I've had an interest in for a long time. When I was a child, my parents gave me a film camera and regularly took me on weekend excursions to snap various things. Obviously, I was too young to fully understand techniques, but I found it enjoyable.

I lost touch with photography for a while during my high-school and college years, as other interests took hold. After graduation, I started work as a features stringer for a local English daily and was usually paired with a photographer while covering assignments.

Seeing them work piqued my interest again, so I got myself a digital camera and 'rediscovered' photography. Eventually I became a photo stringer for the newspaper, and also ventured into commercial photography on a small scale.

Most of my commercial work involves architecture and interiors, so if I had to name one big influence on my work it would be Mike Kelley (www.mpkelley.com).

I also spend a lot of time viewing the works of various photographers via the internet, books, magazines or exhibitions, to pick up little things here and there that will help me to keep improving. In this field, one can never stop learning. AP



JEREMY'S KIT

I SHOT the Komtar Tower image using a Nikon D7100 and a Tokina 11-16mm lens. The D7100 is my main camera. Depending on what my plans are for the day, I have either the Tokina 11-16mm or a Nikkor 16-85mm attached. I find that these set-ups are reasonably light and compact enough to carry around on a daily basis, although inevitably there are some trade-offs in terms of image quality. Looking ahead, I hope to invest in a full-frame system.

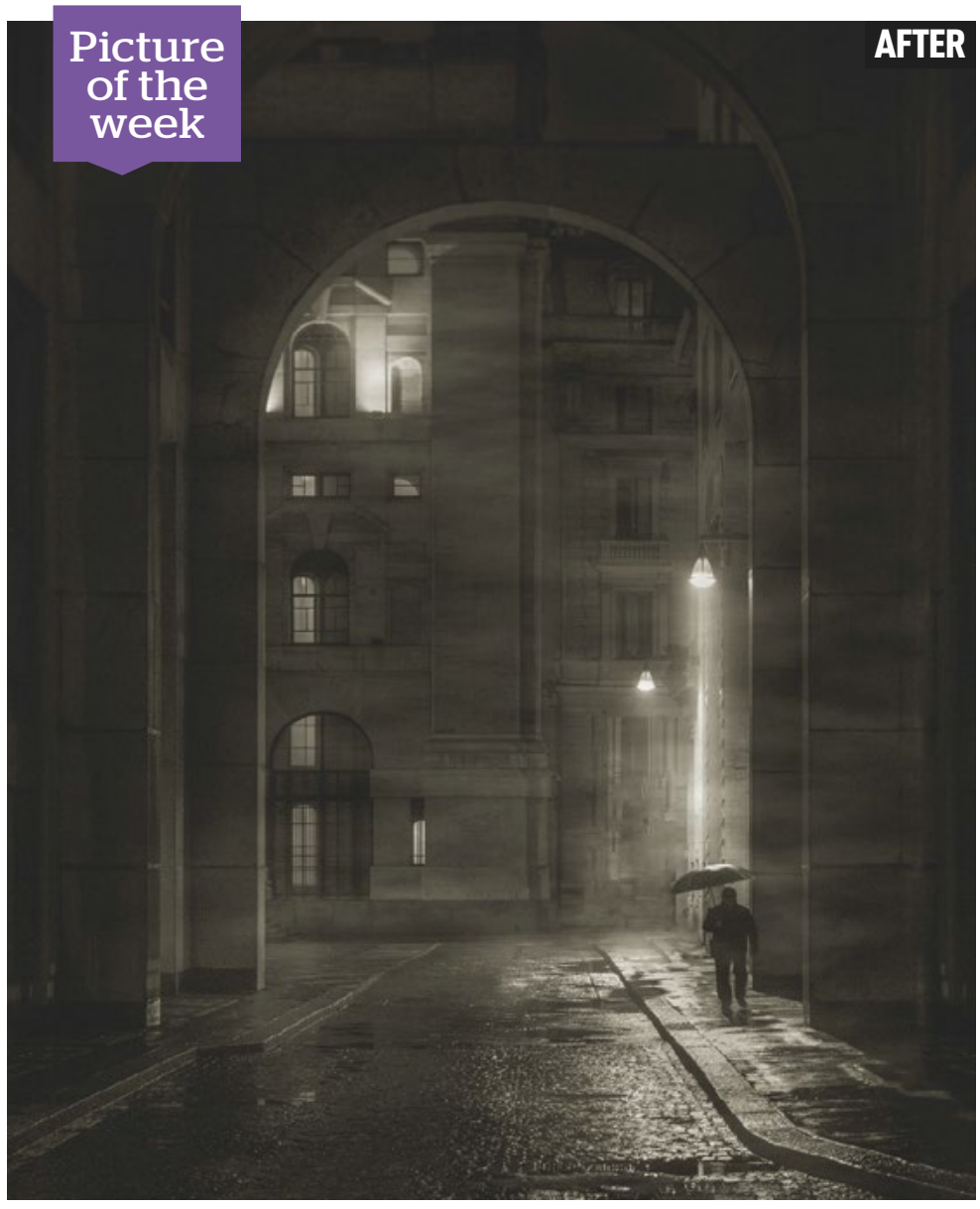


Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



This is a great composition, and the overall image is very atmospheric



Just making a few tweaks has enhanced the timeless quality of the shot

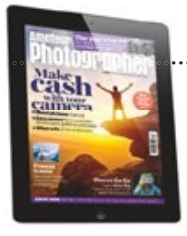
Rainy evening Marco Gaia

Canon EOS 600D, 18-55mm, 1/13sec at f/5, ISO 1600

THE MOST important elements of any pictorial image are mood, emotion and atmosphere, and Marco's shot of this man out on a rainy evening has all of these in abundance. I love the tall and towering composition, coupled with Marco's knowledge that the subject doesn't have to be in the middle of the frame for us to accept that it is the subject. His inclusion of the whole of the archway and the lights and building behind really sets the scene, and allows us to get a good grasp of the sort of place as well as sort of night we are looking at. I don't know what the hazy wisps are that cross the frame horizontally, but that doesn't matter because they are effective. Are they rain or reflections on a window Marco was shooting through? Either way, they look good and add to the atmosphere.

While I love the image, a couple of things could have been done differently. The contrast has masked quite a lot of the detail in the buildings, and I feel we should be able to see this, so I've lifted the shadows and drawn down the highlights to make the tonal differences more moderate. The picture has a timeless quality to it, which I've enhanced by cropping it to the proportions of a full-plate glass negative and adding a warm tone that might have been used, had the picture been taken during the mid-1800s. I've also removed some of the evidence of modern life, such as the zebra crossing, which was distracting anyway. Pictorialism allows, and even demands, a degree of manipulation.

Marco made a great job of his picture before I got my hands on it. He composed and exposed it well, and got all the uprights upright, so he wins my Picture of the Week award. Well done.



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The Reader Jevgenijs Scolokovs

Canon EOS 5D, 24-105mm, 3.2secs at f/5.6, ISO 200

THIS IS a well set up and carefully constructed image. Other than the head of the shadow having been removed by the edge of the frame, the composition is also very good – there is just enough space above the statue's head in the background, the girl occupies a nice clear area of the frame, and the tree and bench don't conflict with any other element of the scene. The lighting is also very effective, neatly backlighting the girl and casting those long shadows that streak towards the corner of the picture. It is all cleverly worked out, positioned and designed.

The problem for me is that it *looks* worked out, positioned and designed. While technically it is well executed and composed, I can't quite believe that Jevgenijs just came across the scene and carefully positioned himself to spontaneously capture an apparently candid image. I don't quite understand why a young lady would choose to sit in a square at night to read a book by the glow of a street light, and the degree of fill lighting used suggests the illumination isn't quite as you would find it naturally. Her pose isn't especially believable, either, and it looks as if someone has said to her, 'OK, now show us a bit of leg.'

However good it is technically, it does feel as if we are being asked to believe something that isn't entirely true.

Beefcake Renata Bartucz

Nikon D5100, 55-300mm, 1/125sec at f/5.6, ISO 320

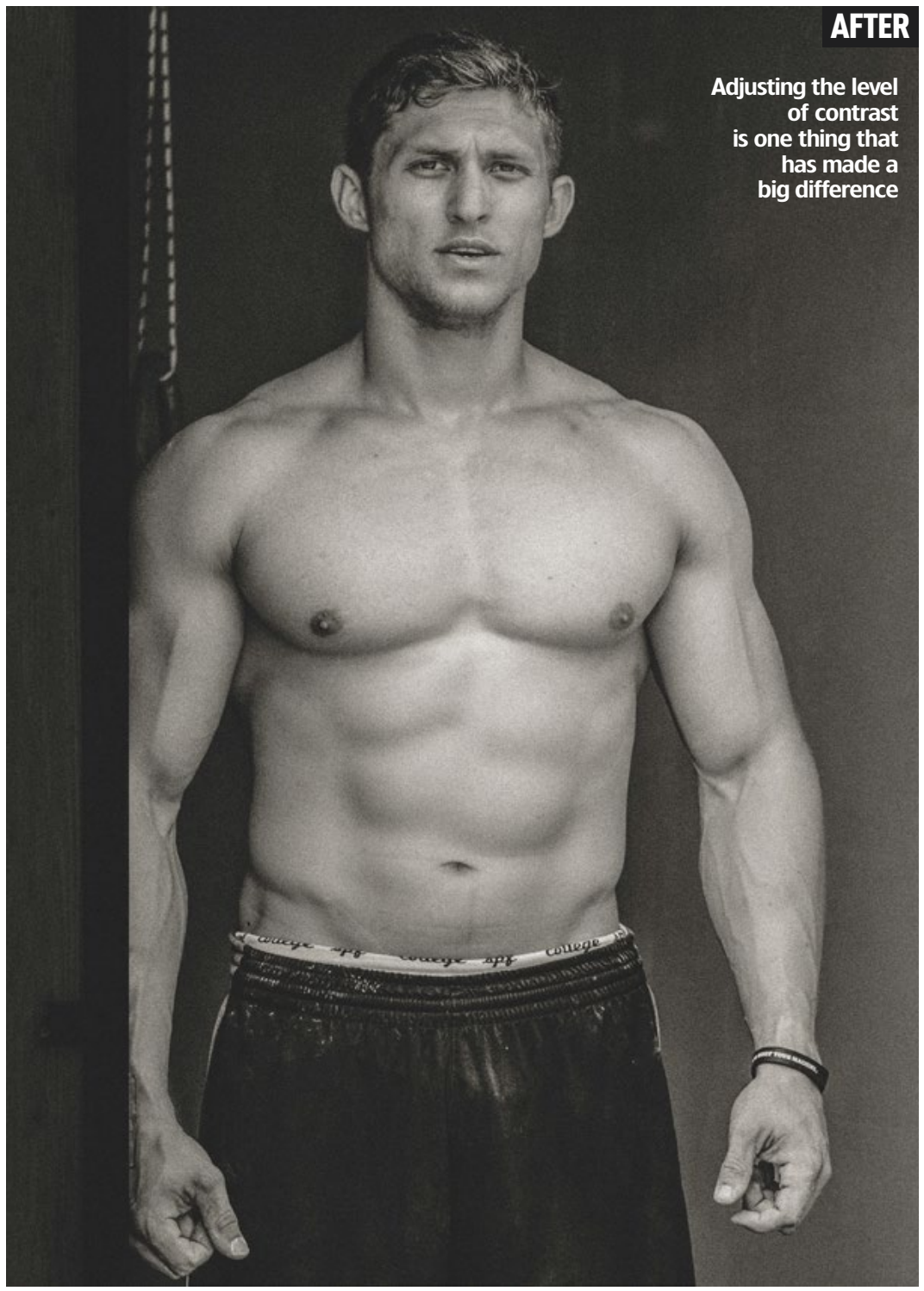
THE POPULAR expression used to describe gentlemen with this sort of physique is 'buff', I believe, and Renata has certainly found a fine example. As 'ripped' as Mr Beefcake here is, I'm not sure the picture does as much as it could to show him off, as a couple of elements do draw our attention away from the subject.

The light-pine door frame on the left side of the picture is way too bright. According to the histogram, it is one of the brightest parts of the image, and its glowing tones create a barrier between the viewer and subject. Renata could have asked her model to shift a little to his left so she could have composed without the door frame in shot, or perhaps asked him to step out of the doorway a bit more. I've darkened it down with Levels to show what the image would look like without it.

The other thing Renata could have done differently is adjust the contrast. The darkness has rather hidden the detail of the subject's head and trousers, while the bright areas are a little too bright. I've reduced the contrast, lifted the shadows and reduced the intensity of the brighter areas to make more of the scene and the subject viewable. A little midtone contrast has helped to define the bits we want to point out – such as his muscle tone – but the lighter shadows have revealed masses of lost detail.



To finish off, I've dropped on a layer of grain to add some texture and grit, and used a warm tone. I've also cropped the frame, and added a bit to the left, to make the subject larger and centre his head.



Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Matt Golowczynski puts this lightweight carbon-fibre monopod to the test

IT'S DIFFICULT to innovate with monopods. They perform a simple task and require a straightforward design. The best we can hope for is that they are built to a high standard and perform without failure. This is what the Novo Explora MP10 promises.

While the majority of monopods on the market are made from aluminium, the MP10 is one of a handful of carbon-fibre alternatives. This allows it to weigh just 386g, a figure that compares well even against other carbon-fibre models. Its extended height of 165cm also edges it ahead of its peers.

The model folds down to just 53cm and comes with a carry bag that's slightly padded for protection. The screw inside its head can be quickly reversed to alternate between 3/8 and 1/4 fittings, so you can use this in conjunction with a separate head if you wish.

The three twist leg locks are broad and ridged and secure the legs well, while a thick rubber foot at the end of the leg can be pulled off to reveal a metal spike for use on softer surfaces. Even at its maximum extension it stands sturdily and doesn't bow if held at a slight angle or if subject to slight pressure.

The only marks against it are small. The foam leg warmer is perfectly sufficient, but rival models sport rubber ones that are likely to prove more hardwearing. The metal ring that connects the leg to the wrist strap rattles a little, although it can be removed.

Verdict

While there's nothing particularly revolutionary about the MP10, it's a lightweight yet solid performer that's attractively priced, considering its carbon-fibre design.

At a glance

- Carbon-fibre monopod
- Maximum height 165cm
- Twist-lock legs



Amateur Photographer Testbench Recommended ★★★★½

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Benro Mach3 MMA28C carbon-fibre monopod

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The MicFlip cable makes connecting Micro USB devices very much simpler

NOT ALL that long ago, every electronic device seemed to come with its own proprietary mains adapter. They'd have simple cylindrical connectors that were easy to plug in, but each would be subtly different so you'd have to carry a bagful of adapters when travelling. Woe betide if you got to your destination and found you'd inadvertently picked up the wrong one; the chances of finding a replacement were slim to non-existent.

Over the past five or six years, though, USB charging has become standard. More specifically, the slimline Micro-B-type connector has become near universal across a wide range of devices. Alongside Android smartphones and tablets, it's found on an increasing number of cameras, for both data transfer and battery charging. Some can even be powered directly from the USB socket, which can be handy for time-lapse or video work.

The ability to top up your battery from a power bank or in-car charger is hugely convenient, but because USB cables were originally designed for connecting devices to computers, their plug designs are not. They only fit one way, with the small, fiddly micro USB connector being especially awkward. It's OK if you're in a well-lit room, but trying to plug a power bank and camera together in dim light is another matter entirely. In contrast, both Apple's Lightning connector and the new USB Type-C are reversible, making them much easier to use.

Help is at hand from this MicFlip cable. As the name suggests, it's a fully reversible micro USB cable. Cleverly designed connectors at each end means that both can be plugged in either way around. It can be used for both charging and data transfer, has a generous length of two metres, and with a thick, braided cable and aluminium-shelled plugs is built to last. It's a simple and elegant solution that makes life much easier, and if you frequently use micro USB devices you'll soon wonder how you ever did without it.

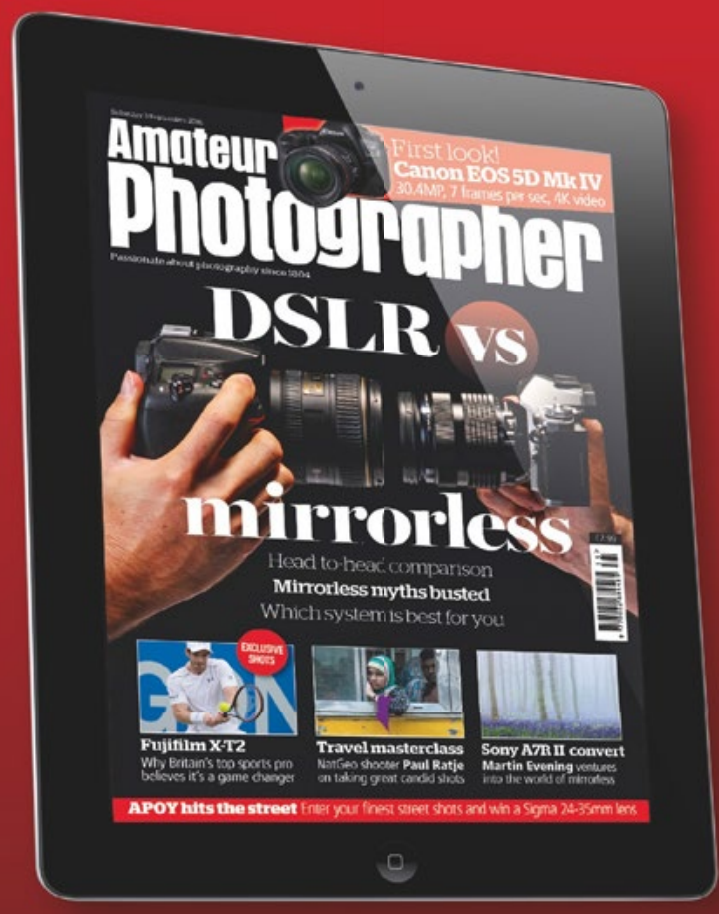
Andy Westlake



The MicFLip measures 2m and is built to last

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With its fast f/1.8 aperture the lens is ideal for handheld shooting in low light

Sony FE 50mm f/1.8

Is this budget fast prime lens the perfect choice for Alpha 7 users? **Andy Westlake** finds out



It's no secret that the Alpha 7 series of full-frame compact system cameras (CSC) has been a runaway success for Sony. By providing excellent image quality in a package that's smaller and more portable than any comparable full-frame DSLR, it has become one of the most popular of the new breed of mirrorless systems.

Its importance to Sony is best illustrated by the contrast between the company's rapid expansion of the new, full-frame FE lens range over the past two years, and the relative stagnation of both the APS-C E-mount and legacy Alpha-mount systems.

One of Sony's recent additions to its full-frame line-up is the FE 50mm f/1.8. At just £239, it's the firm's most affordable FE optic by some way. The focal length will be instantly familiar to generations of film users; for many years 50mm f/1.8 lenses were supplied with 35mm SLRs as standard. Traditionally, they offer a combination of excellent image quality and a usefully large maximum aperture for low-light shooting, while being more compact and less expensive compared with their f/1.4 cousins.

It's often claimed that 50mm lenses give a field of view similar to the human eye, although given the extent of our peripheral vision this is an oversimplification. But it is true to say that lenses around the 40-50mm bracket tend to bring a very natural perspective to images, imposing neither the wideangle distortion of shorter focal lengths, nor the compression effects typical of telephotos. Because of these qualities, they've gained the label 'normal'.

However, technology has moved on since we were shooting film and focusing manually. In these days of high-quality zooms, in-body image stabilisation and ISO capabilities beyond the dreams of film users, the attractions of the 50mm prime lens are less clear. So does the FE 50mm f/1.8 still warrant a place in the Alpha 7 user's kit bag?



The large aperture allows selective focusing with shallow depth of field

'Its images are generally excellent given its price'

Features

Even at a cursory glance, the FE 50mm f/1.8 is unusually sized for this type of lens. However, a look inside its 60mm-long barrel reveals why: there's a lot of empty space between the mount and the rear element. In essence, Sony has made an adapted version of an SLR lens, starting with the classic double Gauss optical design that most fast 50mm primes have traditionally been based upon, then adding an adapter tube to place it the right distance from the sensor.

It's not quite that simple, though, because while the six-element, five-group optical formula sounds fairly standard, Sony has employed an aspheric element at the back, which is much less common. In principle, this should go a long way to eliminating spherical aberration, which tends to be a problem with fast primes, robbing images of their sharpness at large apertures. It's also claimed to reduce aberrations such as coma towards the edges of the frame.

The aperture diaphragm consists of seven curved blades that are designed to maintain a near-circular opening at wider settings for more attractive blur characteristics. Up front there's a non-rotating 49mm filter thread and a bayonet mount for the attachment of the included cylindrical ALC-SH146 hood.

The lens can be used on Sony's E-mount APS-C cameras such as the Alpha 6300, on which it gives a 75mm equivalent angle of view popular for people pictures. However, unlike Sony's existing APS-C-dedicated E 50mm f/1.8 OSS, there's no optical stabilisation, which makes the FE lens a less practical option for users of the smaller format. Of course, users of second-generation Alpha 7 models will benefit from in-body image stabilisation.

Build and handling

Weighing just 186g, the FE 50mm f/1.8 is distinctly lightweight as full-frame lenses go, thanks to its predominantly plastic barrel construction. The finely ridged manual-focus ring has a hard plastic covering, while in a reassuring touch, the mount is metal. The lens is smaller than any of Sony's FE zooms, and when used on an Alpha 7 body it makes for a fairly compact, discreet set-up. However, it's not as small as Sony's FE 35mm f/2.8 and FE 28mm f/2 primes, which use optics designed for the short flange distance of the E-mount.

Focusing

One characteristic of the FE 50mm f/1.8 that has carried over from traditional manual-focus SLR lenses relates to focusing. Unlike more modern designs, which overwhelmingly employ high-speed internal focusing, the FE 50mm f/1.8 works by racking the entire optical unit back and forwards instead. Indeed, at its minimum focus distance of 0.45m, the front of the lens extends almost 1cm forward from its infinity position. This approach isn't a problem for manual focusing, but turns out to be far from ideal for autofocus.

Indeed, when it comes to AF, this is probably the least satisfactory lens I've used for many a year. Even when used on the Alpha 7R II with its much-lauded on-chip phase-detection, autofocus is slow and often feels uncertain. The lens tends to noticeably overshoot the mark and readjust back to correct focus – behaviour that's much more typical of a contrast-detection system. Because the focus motor has to move lots of glass around this isn't a quick process, and I often found that I was held up for a second or two waiting for the lens to achieve focus. Video shooters will also find that the whirring of the DC motor is audible on their soundtrack.

With static subjects this sluggishness isn't too detrimental to the picture-taking process, although it is rather irritating. Fortunately, focus accuracy is consistently high, just so long as you place the AF area on a reasonably high-contrast target. But when faced with trying to get a quick shot, it all-too-frequently fails to react in time. To provide some context, Canon's recent EF 50mm f/1.8 STM also uses a unit-focus, double Gauss design but is noticeably quieter and quicker.

You can, of course, focus manually, using the broad, smoothly rotating ring on the barrel. This employs a focus-by-wire mechanism that instructs the lens's internal motor to move the optical unit. Like most such systems, it allows very accurate focusing when used in concert with the camera's focus aids, such as magnified and peaking views. But it's not especially intuitive – for example, there's no change in resistance when the focus reaches the end of its travel. To be fair, this is commonplace with CSC lenses, and you'll only get more tactile manual focusing from rather pricier designs.

Image quality

The FE 50mm f/1.8's focusing may be disappointing, but its optical quality is quite the opposite. Indeed, the images it creates are generally excellent given its price. Wide open,



The 50mm focal length is ideal for street photography, but the lens's slow focusing can be a problem if events change quickly

it combines impressive sharpness in the focal plane with attractive background blur. Stopped down to its optimum apertures it gives excellent levels of detail right across the frame. This behaviour is broadly typical of double Gauss 50mm f/1.8 lenses in general, but the aspherical element seems to be doing its job, and corner sharpness at large apertures is rather better than usual for designs that rely purely on conventional spherical lens surfaces.

One further point that's easily overlooked is that lenses this good can also give sharper-than-usual shots when stopped down considerably, because while the softening effect of diffraction is impossible to avoid, there are few other aberrations to compound it.

Distortion is, to all intents and purposes, non-existent as is lateral chromatic aberration. Vignetting is quite visible at f/1.8, but it isn't visually objectionable and adds character to selective focus shots that often helps to concentrate attention on the subject.

However, there is some longitudinal chromatic aberration, which manifests as coloured fringing around bright highlights when shooting at large apertures, particularly in out-of-focus areas of the frame. While this can sometimes be detrimental to your images and is difficult to remove in post-processing, you'll struggle to find a better-corrected fast prime at this kind of price.

Out-of-focus backgrounds are usually rendered smoothly, although bright highlights tend to come out somewhat hard-edged, and become increasingly oval as you move off-centre.

Overall, the FE 50mm f/1.8 is capable of giving some very nice-looking images. More modern designs such as the Sony FE Planar T* 50mm f/1.4 ZA that we reviewed recently (AP 20 August) can certainly give even better results, but at a very much higher price.

Our verdict

It's easy to understand what Sony has done with this FE 50mm f/1.8 lens. By giving it a tried-and-tested double Gauss design, the lens can deliver a very decent image quality, meaning the company is spared the need to expend resources developing a new optical formula. The result is a lens costing a lot less than Sony's existing Sonnar T* FE 55mm f/1.8 ZA lens. But this approach comes with drawbacks, too – most notably, the painfully slow autofocus.

This is a shame, as it makes the lens difficult to recommend wholeheartedly. It's OK if you mainly take your time over shooting static subjects, but this kind of fast prime is well suited to genres where fast focusing is desirable, such as environmental portraiture and street photography. For these, the 55mm f/1.8 would be a better choice. However, users on a budget who can tolerate the AF are unlikely to be disappointed by the image quality.



Data file

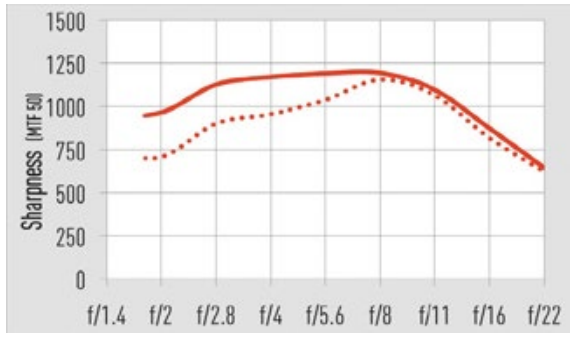
Price £239
Filter diameter 49mm
Lens elements 6
Groups 5
Diaphragm blades 7
Focal length 50mm
Maximum aperture f/1.8
Minimum aperture f/22
Minimum focus 45cm
Dimensions 68.6x59.5mm
Weight 186g

Amateur Photographer Testbench Recommended ★★★★

Sony FE 50mm f/1.8

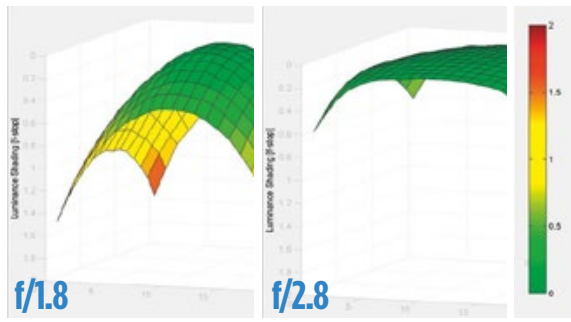
Sharpness

There's not much to complain about in terms of sharpness, with the lens delivering pretty good results wide open. It improves progressively as it's stopped down, with the very sharpest images obtained around f/5.6-f/11. The corners are measurably softer than the centre at all apertures up to f/8, but thanks to the aspheric element, they are better than what we would expect from a 50mm f/1.8 at large apertures.



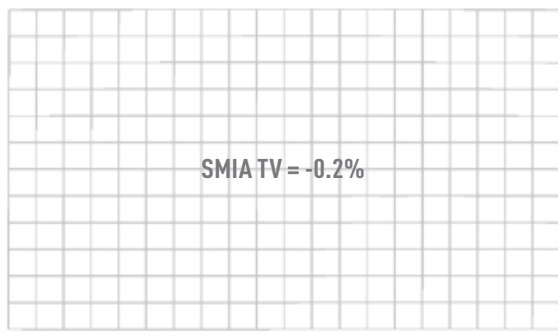
Shading

As usual for this kind of lens, vignetting is quite obvious at large apertures, with a maximum of 1.5 stops fall-off at the corners of the frame at f/1.8. But it reduces quickly on stopping down, dropping to a barely noticeable 0.6 stops at f/2.8 and disappearing entirely by f/4.



Distortion

Typically for a 50mm prime, distortion is exceptionally low. Unlike with many CSC lenses this near-perfect correction is entirely optical and doesn't rely on any software compensation. In concert with the lens's normal focal length, this results in subjects being drawn in a very natural-looking fashion.





Sigma sd Quattro

Andy Westlake tests Sigma's unconventional SA-mount mirrorless camera



In good light, the sd Quattro gives highly detailed, attractively coloured images

At a glance

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Data file

Sensor	19.6MP Foveon X3 Quattro
Output size	5,434x3,616 pixels
Focal length mag	1.5x
Lens mount	Sigma SA
Shutter speeds	30sec-1/4000sec
ISO	ISO 100-6,400
Exposure modes	PASM
Metering	Evaluative, centreweighted, spot
Exposure comp	±5EV, 0.3EV steps
Cont shooting	3.6fps
Video	Not available
Screen	1.62-million-dot, 3in LCD
Viewfinder	2.36-million-dot LCD, 0.73x
AF points	9-point hybrid AF
Memory card	SD, SDHC, SDXC
Power	BP-61 Li-ion
Battery life	Not specified
Dimensions	Approx 147x95.1x90.8mm
Weight	703g inc battery and card

Sigma is best known as a leading third-party lens producer, but it also has a long history of selling cameras. Having made a couple of 35mm SLRs with its proprietary all-electronic SA lens mount, its first DSLR appeared in 2002, based around the unique triple-layer Foveon X3 sensor.

While it has understandably not been very prolific with new models, Sigma has maintained a constant, if low-key presence in the camera market. Its current dp Quattro fixed-lens compacts have a clear, if somewhat niche appeal, with exceptional lenses and superb image quality at low ISOs. The camera we're considering here, the sd Quattro, uses the same sensor, but with interchangeable lenses. It's one of a pair of externally identical cameras, with the sd Quattro-H differing in having a larger, higher resolution 25.5-million-pixel sensor with a 1.3x crop.

With the new model, it appears that Sigma has learned some difficult lessons from its experience with the ill-fated SD1 DSLR of 2010, which was underpowered and overpriced. First, with a body-only price of £799, the new sd Quattro is much more reasonably priced. Second, while it's based around the same SA mount, the model is not an SLR at all, but a mirrorless camera with an electronic viewfinder.

So what does this mean? When you remove the lens and look inside the mount, there's no mirror, just a deep empty tube back to the camera's sensor. This is normally exposed with the shutter open, so it can provide a full-time, live-view feed to either the rear screen or the eye-level

ALL PRICES ARE APPROXIMATE STREET PRICES



viewfinder. The advantage is that the camera's mechanical complexity is greatly reduced (and therefore its cost); yet it retains the ability to use all the SA-mount lenses Sigma has made over the years. The disadvantage is that you get little of the size and weight saving typical of CSCs.

Sigma isn't the first company to try building a mirrorless camera around an SLR mount; the self-consciously quirky Pentax K-01 used the same concept. However the sd Quattro has altogether higher aspirations to be a serious photographic tool. While it's much more affordable than its predecessor, it's still in the same price bracket as hugely capable enthusiast-level DSLRs and CSCs such as the Nikon D7200 or Olympus OM-D E-M5 Mark II. So, has Sigma done enough to make it a competitive alternative?

Features

On paper, the sd Quattro looks like a reasonably well-equipped camera. Its output resolution is 19.6 million pixels, although the unusual design of the Foveon sensor promises to capture finer detail and colour gradation compared to a conventional Bayer sensor with a similar pixel count. The sensitivity range covers a decidedly modest ISO 100-6,400, and files can be captured in the 14-bit losslessly compressed X3F raw format. These can now be converted to JPEGs in-camera after shooting, with plenty of control over processing parameters such as brightness and white balance.

Shutter speeds range from 1/4000sec to 30secs, with a bulb option and 1/180sec flash sync speed. Continuous shooting is available at 3.6fps with a 12-frame raw buffer, and files are recorded to a single SD card. In keeping with the camera's market positioning, only the four key exposure modes – program, aperture priority, shutter priority and manual – are on offer.

As is usual for mirrorless cameras, both autofocus and metering employ the main imaging sensor. According to Sigma, AF uses a hybrid system with both phase detection and contrast detection on board; users can either select from a nine-point mode, or move the focus area freely across a space roughly 75% of the height and width of the frame. The focus area can also be changed in size in three steps, including a fine point for focusing on a precise part of the scene. Face detection is also available.

One unusual addition is Sigma's new SFD mode, standing for 'super fine detail'. While this superficially resembles the high-resolution modes found in recent Pentax and Olympus models by shooting a series of exposures and combining them into a single raw file, here it brackets seven shots at 1-stop increments. In essence, this makes it a high dynamic range mode, designed to record extra detail in the shadows and highlights for post-processing. I'll look into how well it works later.

Other features are notable by their absence. There's no built-in flash: you can use either a hotshoe-mounted unit or employ the PC sync port on the front plate. Unusually for a modern camera, the sd Quattro has no video mode, and Wi-Fi connectivity is missing too, although support for Eye-Fi cards is included.

Foveon X3 sensor

The sd Quattro's most important feature is its Foveon X3 Quattro image sensor. Unlike conventional sensors, which use a pattern of red, green and blue-coloured filters over their light-sensitive photodiodes to determine colour, it's based around the fact that the different colours of light can penetrate silicon to different depths. It has a top layer with 19.6 million pixels that's most sensitive to blue light, with two layers beneath that each use 4.9 million pixels four times in area, and that are sensitive to green and red light. Because of this arrangement, Sigma calls it a 29.5-million-pixel sensor.

This unique approach means that its X3F raw files can only be processed using Sigma Photo Pro (SPP). Unfortunately, this is one of the slowest and least intuitive pieces of software I've ever used, and it's a serious weakness of the entire system. It's capable of delivering good results, but you'll need a fast, up-to-date computer and the patience of a saint.

'Unusually for a modern camera, the sd Quattro has no video mode'



Raw images can be reconverted in-camera when the auto white balance gets things wrong



Build and handling

When you first pick up the sd Quattro, it's clear that this is the least conventionally designed interchangeable-lens camera around. It's as large as an enthusiast DSLR, such as the Nikon D7200, but rather oddly shaped, with a flat top-plate but scalloped base and a viewfinder that's unusually offset towards the right-hand side.

There's little to complain about in terms of build quality, with the dust and splash-proofed magnesium-alloy body feeling solid in your hands, helped by the chunky grip. The twin electronic control dials rotate with satisfying detents, with sufficient resistance that they won't get accidentally knocked, but without being too stiff. All the switches click positively into place, and the buttons that festoon the body have a deep travel with positive end points.

Sigma's interface is very clear and logical, with sensibly laid-out menus and attractive viewfinder displays that are informative without being overwhelming. There's a decent amount of customisation on offer too: you can define exactly how the control dials work in each exposure mode, and configure the on-screen QS menu to give speedy access to your most-changed functions.

However it's the positioning of the buttons and switches that's often perplexing. The power switch is placed awkwardly on top of the protruding lens mount, and there's a second sliding lock switch behind the shutter button that, by default, disables almost all the control buttons but not the shutter button or dials. I set it to send the camera to sleep mode and conserve battery, which makes more sense to me, but I'd rather see a single easily accessible power switch.

The D-pad on the back of the body is large and positive, and perfectly placed for moving the focus point around the frame while you're shooting. But unlike most cameras you can't do this directly; instead, you first have to press a small button towards the bottom of the camera body that requires considerable movement of your thumb to locate. As the D-pad buttons have no other direct

Super Fine Detail (SFD) mode

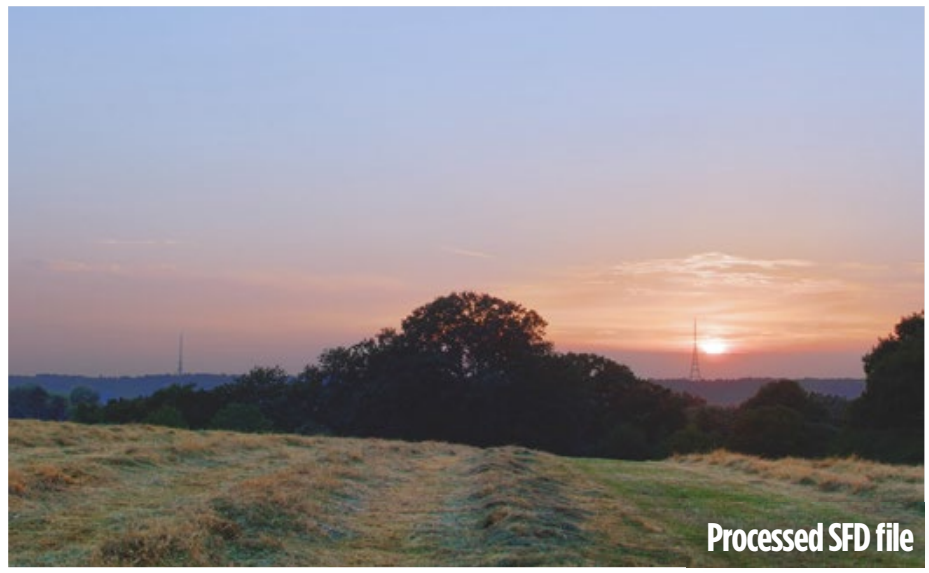
ONE POTENTIALLY useful new feature on the sd Quattro is its SFD mode. This takes seven bracketed exposures in 1-stop steps from a single press of the shutter, covering an overall range of ±3EV. These are then combined into a single X3I raw file – essentially seven concatenated X3Fs – and saved together. The idea is that by bracketing so widely, the camera should record a full range of detail from bright highlights to deep shadows, which can then be brought out in post-processing without excessive noise appearing. In essence, this makes up for the sensor's relatively limited dynamic range.

As with other multi-shot modes, you have to lock the camera down on a tripod to ensure it doesn't move between exposures – anything moving in the scene could cause problems. Sigma automatically sets the ISO to 100, and it makes sense to use the 2sec self-timer to avoid vibrations. The resultant X3I files are vast – almost 370MB – and can't be processed in-camera, only using Sigma Photo Pro. This turns out to be the biggest problem, as developing them takes forever. By default, files are output in a minimally processed state with low contrast, saturation and sharpening, presumably on the basis you'll work them up further.



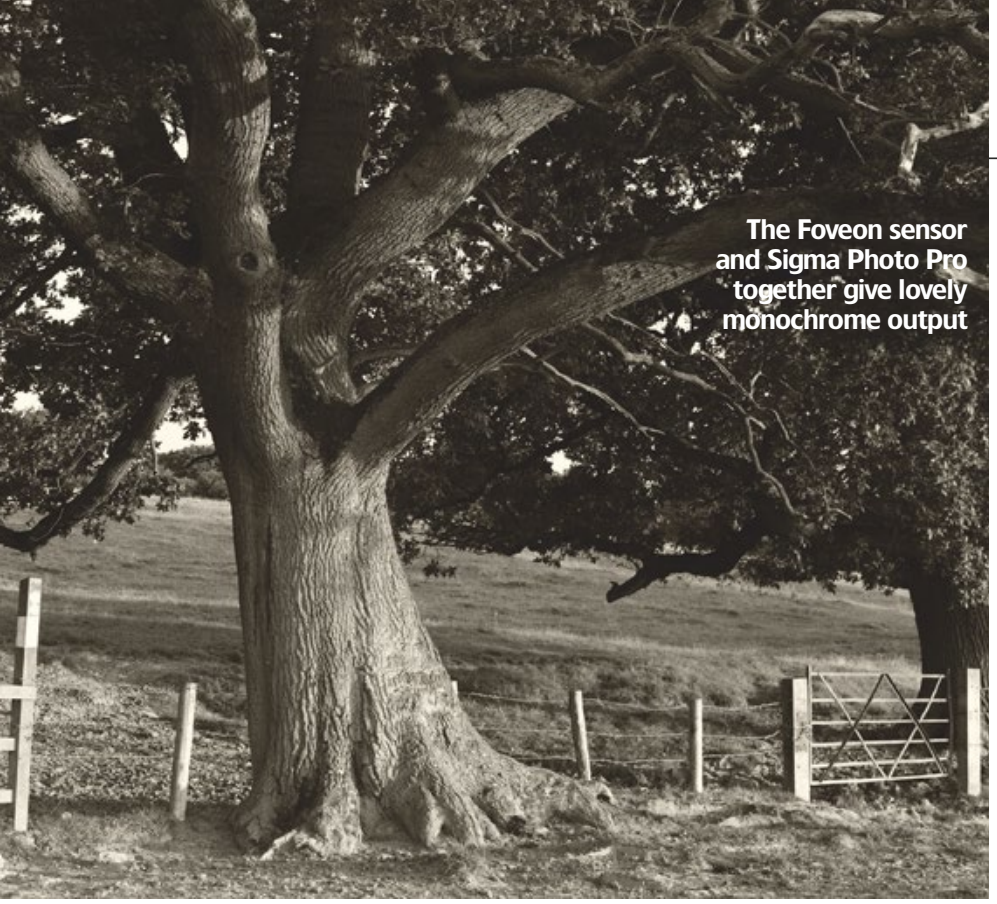
Standard JPEG

Here SFD mode has recorded a much greater range of tones than the JPEG in both the highlights and shadows



Processed SFD file

However, in favourable situations SFD mode can bring clear benefits; in the example above I used it to record detail in a bright sky and dark foreground that the sensor simply couldn't capture in a single exposure. But like other multi-shot modes, it's not very convenient to shoot or process.



The Foveon sensor and Sigma Photo Pro together give lovely monochrome output

function, this seems like an unnecessarily awkward extra step.

The ISO button is also poorly placed in the middle of a column of five identical tiny buttons beside the screen, so is difficult to identify by touch alone. On other cameras this would be a serious criticism, but less so on the sd Quattro, as its poor high ISO performance means you probably want to keep the camera set to ISO 100 as much as possible, anyway.

After spending a bit of time using the sd Quattro and tweaking its set-up, I found it to be a perfectly usable camera. But I can't help think that Sigma's unconventional design pays few real dividends. The reality is that DSLRs and DSLR-shaped mirrorless models are popular for a reason – their shape and layout help make them very quick to use.

Viewfinder and screen

On paper, the sd Quattro has a bang up-to-date viewfinder and screen. Its EVF uses a 2.36-million-dot panel and offers a magnification equivalent to 0.73x. The 3in rear screen has a 1.62-million-dot resolution, although it's fixed rather than articulated and not touch-sensitive. One nice feature is the addition of a small OLED sub-monitor alongside the LCD that displays key settings such as shutter speed, aperture, metering mode, ISO and exposure mode.

In practice, both the viewfinder and screen are bright, clear and sharp. But they're badly let down by a low-resolution live-view feed, which appears pixelated and over-sharpened. This is particularly obvious when using the EVF, and is a shame because the rest of the on-screen interface is so good.

One nice touch is a large switch beside the eyepiece that allows you to select between viewing with the EVF or LCD or changing between the two automatically using an eye sensor. It's much more intuitive and satisfactory than having to cycle between modes by pressing a button, and I wish more camera makers would follow suit. When using the EVF, the rear screen can be set to display the camera's detailed status, or turned off completely to conserve power.

I mostly preferred to use the electronic viewfinder, reverting to the rear screen for tripod work. The EVF's position to the right of the camera does feel odd, but it works OK when you get used to it. The large eyecup does a great job of blocking glare, and because it protrudes so far from the back of the camera, there's no problem accessing any of the buttons with the camera to your eye.

The sd Quattro will preview your exposure, white balance and colour mode, giving a good idea of how the image should turn out before you press the shutter button. Lots of useful extras can be overlaid on the live-view display, including gridlines, a dual-axis electronic level display and a live histogram. Indeed, users can configure up to four custom views each for the EVF and LCD, and cycle through them using the display button. Mystifyingly, I could find no way of engaging depth of field preview; instead, the camera always views with the lens set wide open. This is one area where mirrorless cameras should have significant advantages over

Focal points

The sd Quattro's unconventionally designed body includes several unusual features

Battery
The chunky BP-61 battery gives 1860mAH output and is charged externally.

Removable dust protector
Placed right at the front of the lens mount, the dust protector is designed to prevent dust spots appearing on your photos. It's also the infrared-blocking filter, so removing it allows IR photography.

Dioptre correction
A tiny dial on top of the viewfinder gives an adjustment range of -4 to +2. In a neat touch it needs to be lifted to adjust, and locks again when pressed down.



Hotshoe
The hotshoe is compatible with Sigma's own flash units, including the EF-610 DG Super and the upcoming high-powered and fully featured EF-630.

Tripod socket
This socket is placed in line with the lens axis, with its position helpfully marked by a white dash on the camera's back.

Connectors
On the side of the camera are mini HDMI and USB 3.0 output connectors, along with a socket for Sigma's CR-31 electronic cable release.





With the dust protector removed, the sd Quattro can be used for infrared

DSLRs, as their electronic viewfinders can show accurate depth of field at large apertures and don't necessarily go dark at small apertures.

Autofocus

One disadvantage of using DSLR lenses on a mirrorless camera is that they're often slow to focus, as their autofocus motors and optical designs are optimised for phase-detection autofocus. Sadly, Sigma hasn't found any magic solution to this, and with the 30mm f/1.4 DC HSM | Art lens I used for testing, the AF speed could best be described as 'leisurely'. I found it adequate for static subjects, but wouldn't even think of trying it with anything that moves. Of course, it's possible that the camera might function better with other lenses.

Many users, however, will be tempted to focus manually, and here the sd Quattro offers some useful aids. A peaking display can be turned on in the menus with a choice of four colours, although it can't be set up as a custom viewfinder display. When the lens is switched to manual focus, pressing the button in the centre of the D-pad engages magnified live view for the most accurate focusing, and the area of interest can be moved around the frame as in AF mode.

The sd Quattro isn't the best choice for anything that requires quick focusing, such as street photography. But its limitations will be of less concern with the subjects that the Foveon sensor best lends itself to, such as macro, still life or landscapes.

Performance

In use, the sd Quattro is a reasonably responsive camera, and the slow processing and write times that plagued the SD1 Merrill are gone. It's not going to challenge similarly priced enthusiast DSLRs for speed, especially when used in its resource-hungry SFD mode, but it won't leave you waiting much, either. Its main flaw is an unusually long viewfinder blackout time, particularly if you have quick preview enabled for checking each image after shooting. However, this is handy to keep turned on, as it helps you to spot when the sd Quattro's white balance or metering have been errant.

This isn't to suggest that either is wildly unreliable – indeed, most times the sd Quattro gives nicely judged, attractive images. But it's less consistent than some if its peers and can be prone to over-neutralising atmospheric lighting such as warm evening sunlight. It will occasionally overexpose too, clipping highlights in an unusually inelegant fashion. Attempting to recover any lost highlight detail in SPP reveals that there's very little room to manoeuvre, as ugly hue shifts appear. But you can't underexpose too much, as then you'll see noise when pulling up shadow detail.

When you do get things spot on, then at ISO 100 the Foveon sensor delivers remarkable results, with stunning detail and subtle colour gradation. Unfortunately, you don't have to raise the sensitivity very much for all this to go wrong, and by ISO 800 blotchy green and purple shadow noise becomes a real problem. Above this the JPEG resolution takes a nosedive, with the camera apparently processing at the 4.9MP resolution of the two lower sensor layers, then upscaling to 19.6MP. There's little in the way of shadow detail, too. AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Like the dp Quattro compacts we've already tested, the sd Quattro's Foveon X3 sensor offers a decidedly Jekyll and Hyde approach to image quality. At low-sensitivity settings of ISO 100-400 it's excellent, with astonishing pixel-level detail. But at high ISOs it's awful, lagging far behind conventional Bayer sensors. In what appears to be a tacit admission of this, Sigma Photo Pro 6.4, by default, now drops the output resolution to 4.9MP at ISO 800 (2,712x1,808 pixels), 2.2MP at ISOs 1,600 and 3,200 (1,808x1,205 pixels), and just 1.2MP at ISO 6,400 (1,356x904 pixels). It's still possible to extract full-size images if you prefer, but they're not great.

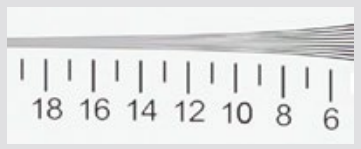
Dynamic range

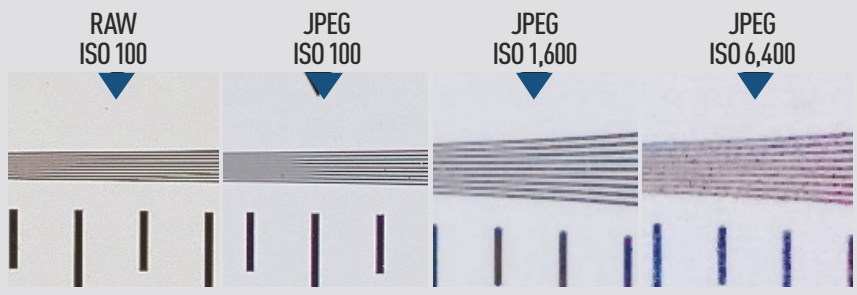


As we've seen previously, our Applied Imaging dynamic range analysis software won't sensibly handle the Foveon sensor's X3F raw files, so we can't reproduce our usual graph here. Empirically, though, the camera delivers reasonably decent dynamic range at ISO 100, although it can't match the latest conventional APS-C sensors in terms of shadow detail recovery. When shooting JPEGs, the in-camera tone control helps with getting the maximum amount of shadow and highlight detail into the files, and when shooting in raw, Sigma Photo Pro's X3F Fill Light tool does a particularly effective job, although it can easily be overdone. Above ISO 800, dynamic range is very limited with considerable levels of noise in shadow regions.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.





In raw mode the sd Quattro resolves an impressive 3,500l/ph, which is about as high as its sensor could theoretically deliver, and with none of the false colour artefacts that Bayer sensors can display. However, Sigma's JPEG processing reduces this to around 3,200l/ph at ISO 100. This is maintained reasonably well to ISO 800, but at ISO 1,600 JPEG resolution plummets to around 1,800l/ph owing to a change in processing mode. At higher settings noise increases markedly, but has little effect on measured resolution.



Amateur Photographer | Image Engineering

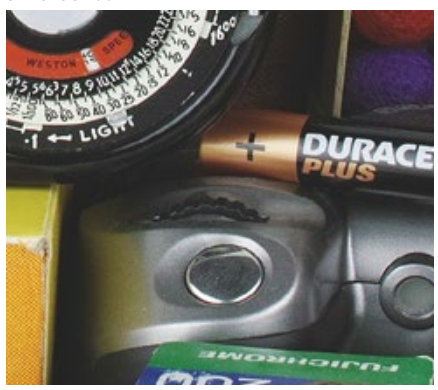
Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



RAW ISO 100



JPEG ISO 800



RAW ISO 800



JPEG ISO 6,400



RAW ISO 6,400



Characteristic of the Foveon sensor, at low sensitivities the sd Quattro gives excellent image quality, with attractive colours and remarkable amounts of ultra-fine detail. But even at ISO 100 some gritty luminance noise is visible when viewing images at the pixel level, along with hints of green-and-purple chroma noise, although you won't see this in print. At just ISO 400 both are more visible in neutral midtones and colour saturation is deteriorating. At ISO 800 colour is further subdued and detail starts to smudge away.

Noise is better suppressed when using raw: above we're showing SPP's default pixel-binned output at higher ISOs. This has the effect of reducing the visibility of pixel-level noise, but even so I wouldn't venture beyond ISO 1,600. This is poor for an APS-C camera, and severely limits the camera's versatility.

The competition



Canon EOS 80D

Price £949 (body only)
Sensor 24.2MP APS-C
ISO 100-25,600 (extended)
Continuous shooting 7fps
Reviewed 21 May 2016
★★★★½



Nikon D7200

Price £799 (body only)
Sensor 24.2MP APS-C
ISO 100-102,400 (extended)
Continuous shooting 6fps
Reviewed 25 April 2015
★★★★½



Olympus OM-D E-M5 II

Price £749 (body only)
Sensor 16.1MP Four Thirds
ISO 100-25,600 (extended)
Continuous shooting 10fps
Reviewed 21 March 2015
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict



THERE are two ways of looking at the sd Quattro. First, is it a realistic competitor for a similarly priced enthusiast DSLR or CSC? Sadly, the answer is probably not, at least for the majority of photographers; it's difficult to recommend building up an SA-mount lens set to use with such a specialised camera. Landscape shooters happy to bolt it to a tripod and always work at ISO 100 might appreciate the unique qualities of the Foveon sensor, but it's difficult not to conclude that the majority of photographers would be better served by an up-to-date APS-C DSLR or CSC instead. Almost any other interchangeable-lens camera will give faster autofocus and much better high ISO performance, and therefore increased shooting flexibility. The fact that its raw files can only be processed using Sigma Photo Pro is also a serious liability; this software is simply too slow and clunky to offer any kind of sensible workflow unless you only plan on processing a very limited number of shots at any given time.

However, for existing Sigma system users who already own SA-mount lenses, the Quattro is a clear step forward from previous sd cameras in almost every meaningful way, and easy to recommend as an update. It's faster and more responsive in most aspects of operation, let down mainly by its hesitant autofocus and relatively long viewfinder blackout time. It doesn't offer huge image-quality benefits over the SD1 Merrill (indeed, some users may well prefer the results from the previous generation sensor), but it certainly improves markedly on older models such as the SD15.

Ultimately, the sd Quattro was always going to stand or fall on the properties of its Foveon sensor. Unfortunately, it mostly falls; it's all very well having lots of detail at low ISO, but this is outweighed by the poor high ISO capability and clunky raw software, especially as conventional 16MP or 24MP Bayer sensors are easily up to the challenge of producing high-quality A3 prints anyway. With neither the portability of a mirrorless CSC nor the speed of a DSLR, it's one for Sigma aficionados only.

Amateur Photographer Testbench ★★★

FEATURES	7/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	6/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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F5-6.3 DG 'SPORTS'

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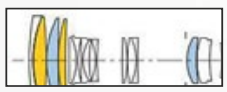
SIGMA **18-300MM**
F3.5-6.3 DC MACRO OS HSM

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CANON/NIKON FIT

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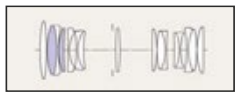
SIGMA **105MM**
F2.8 EX DG MACRO OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

CANON/NIKON FIT

£319.99





SIGMA **70-200MM**
F2.8 APO EX DG OS HSM

The OS function offers the use of shutter speeds approximately 4 stops slower than otherwise possible and allows for easy shooting for many types of photography. SRP £1539.99

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Simple editing app

Q I'm setting up an online company selling personalised T-shirts, and need to photo edit the uploaded images. There are mobile phone apps that I can use prior to uploading, but there will still be editing required on the site for positioning, text types and colours, as well as changes to the images according to the colour of the T-shirt and so on. Do you know which are the simplest to use and whether any are free?
Patrick

A There are more free online or cloud-based photo-editing services available than you might realise. Some, like Adobe's Photoshop Express, draw attention to separate paid-for solutions and so are relatively simple in terms of features, but might fit the bill. Others, such as Fotor and BeFunky, are ad-supported, which can be annoying and distracting. Offerings like PicMonkey and Sumo Paint may only come into their own if you unlock the paid-for features. And Pixlr, from the CAD company Autodesk, manages a tolerable ad-supported, free tool set that looks quite similar to Photoshop.
Ian Burley

Tips for a sharp shot

Q My favourite lens is an old Nikkor 85mm f/1.4 that I use on a much more up-to-date Nikon D800E body. It's superb when the camera is on a tripod, but I am on the verge of giving up on using it handheld because I have a slight involuntary tremor. You can imagine that the D800E punishes any shake severely. Do you have any tips, apart from the obvious one of ensuring the shutter speed is as high as possible, for combating shake with this lens, considering the absence of any image-stabilisation magic?
G Durford

A A simple but effective trick is to run a short burst of images in continuous-shooting mode, with just a single application of the shutter release. With luck, you'll find that at least one of the shots will be sharp. This technique is less useful when your subject is moving or changing expression/direction, but it's useful in very low light and with long exposure times. In fact, some low-end camera models, such as some of Nikon's compact cameras, can do this automatically via a 'Best Shot Selector' or BSS mode.
Ian Burley

Live view shutter lag

Q Reading some review test data on the Nikon D5100 and the Canon EOS 70D, I was surprised to see that the Nikon is a lot worse in terms of shutter lag than the Canon in live view. Is there any explanation for this anomaly? And why is live view shutter lag so much worse than non-live view mode?
Phil Dakers

A First, it depends on exactly what the tests you read measured, and specifically whether they included autofocus time. The EOS 70D was Canon's first DSLR to include its clever Dual Pixel CMOS AF technology, which considerably speeds up autofocus by using on-chip phase detection.

Second, the two cameras use different shutter sequences in live view. The D5100 has to close its shutter then open it again to make an exposure, while the EOS 70D can use an 'electronic first curtain' shutter mode to initiate the exposure immediately after the shutter button is pressed. This again reduces shutter lag.

Live view shutter lag on DSLRs isn't always worse than non-live view mode. By using manual focus and an electronic first curtain shutter, it can be shorter.
Andy Westlake



© IAN BURLEY

The trick to successful star trails is to combine a series of relatively short exposures and stack the shots into a single image

Star trail frustration

Q I have a Canon EOS 60D and in my quest to photograph star trails, I have installed the Magic Lantern utility on my SD memory card so I can programme in long-preset bulb-mode exposures. This works fine, but I find that I am getting a lot of noise and bright points in the sky that are not actually visible and, in any case, don't progress into trails like the other stars. I am rather dispirited at the moment. To get decent star trails I have tried 20 and 30-minute exposures. Ideally, I'd like to do an hour or even longer, but the noise gets worse and worse.
Sue Pryce

A The static bright points you are seeing are so-called 'hot pixels'. These are faulty points on the camera's image sensor that show up as bright points in very long exposures. This is quite normal and should not affect normal photography. In fact, long exposures involving a brighter area of the frame may also reveal 'cold' or dark spots. Hot pixels can be mapped out by a camera function called manual sensor cleaning on your D60. This is more generically known as 'dark frame subtraction', whereby the camera learns where the sensor pixel imperfections are from a long exposure in complete darkness (with the lens or body cap in place), and can then use neighbouring good pixels to map them out.

With regard to the star trails, the trick with digital cameras is to cleverly combine a series of many relatively short exposures, say, 60 seconds each, but generally not more than three or four minutes. You will then have a series of images showing short star trails, but a lot less image noise. Depending on the photo-editing software you are using, it may be possible to stack a series of such images and then process the stack to blend the bright parts of the image and, hey presto, you have nice, clean, long composite star trails.
Ian Burley

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Round One: Travel

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Rounds and dates

Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

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Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

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My life in cameras

Outdoor and close-up photographer Tracy Calder looks back at the cameras that have shaped her photographic career



© TRACY CALDER

Tracy Calder has explored and photographed 486 islands around Great Britain

Tracy Calder



Owing to her interest in islands, Tracy Calder left her job as a magazine editor in 2009 to explore and photograph as many of the 7,747 islands of Great Britain as she could – her current tally is 486. Tracy has a passion for close-up photography, and is the author of *Close Up & Macro Photography*. Her work has been displayed at the National Portrait Gallery in London and The Photographers' Gallery. Tracy is now technique editor on AP.

1991 Canon T70

My dad was (and still is) a keen photographer. When I was a teenager I wanted to do whatever he was doing, so at the age of 14, he took me to our local camera shop and bought me a second-hand SLR. I loved my Canon T70, but it was heavy and clunky by today's standards.



1999 Polaroid SX-70

My boyfriend (now husband) and I embarked on a road trip across America, where we came across a Polaroid SX-70 in a thrift store in Los Angeles. There was something about the way it folded and the 1970s look that seduced us into parting with our cash and carrying it across four more states before returning home.



2004 Canon EOS 10D

The 10D was my first digital camera, and the ease with which I could review, reframe and reshoot pictures gave me the opportunity to experiment more with close-up photography. Back then, a 6.3-million-pixel sensor seemed very impressive, and a 1.8in LCD screen positively miraculous.



2012 Canon EOS 5D Mark II

I only owned the EOS 5D Mark II for a few months, then I sold it. There was nothing wrong with the camera, but it was an important purchase because it was the first time I realised that certain cameras suit certain people at particular times in their life – this one just wasn't right for me.



2016 Mamiya 645 PRO TL

I've always wanted to try my hand at medium-format photography, but until fairly recently the equipment was simply too expensive. Also, with cameras getting ever smaller there is something deliciously rebellious about carrying around a 1kg brute. Digital cameras make you fast; film cameras slow you down. I like that.



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Tony Kemplen on the ...

Bencini Minicomet

A chance find at a boot fair unearthed a fascinating 1960s film camera for £1

The Italian manufacturer Bencini made numerous cheap cameras for the bottom end of the market. Perhaps best known are the rigid-bodied, metal, rollfilm cameras with their distinctive shiny finish. Many photographers who grew up in post-war Britain would have used a Bencini, although sometimes they were sold under an own-brand name such as Boots or Trifca.

A particular speciality of the Bencini designers was to squeeze more frames onto a roll of film than they were intended for. Both 120 and 127 film can be used in three different configurations, giving 8, 12 or 16 negatives on a roll, but by masking down the film plane, and of course sacrificing some of the available negative area, Bencini produced cameras that would take 24 exposures on a roll. These are easily identified by the number 24 in the name, for example, the Korroll 24.

The simplest camera

It was on one of my Sunday morning car-boot forays that I spotted the Minicomet, a model of which I was previously unaware. It bears no resemblance to the shiny metal Bencinis that I have come to love, and I assumed that it was a 35mm camera. I wasn't far wrong, in that it produces negatives roughly the size as 35mm, but does this using 127 rollfilm. Twenty-four shots are squeezed onto the roll, probably enough for a foreign holiday in the 1960s, when you had to keep an eye on film and processing costs. From a technical perspective, this is the simplest camera you can get – a fixed-focus lens, with no aperture or shutter speeds to choose from.



© TONY KEMPLEN

This is a picture of Tony peering through the lens as he checked the camera

You just click and wind on, and you're ready for the next snap. The seller wanted £1 for it; at that price I would have taken it as a curiosity whether it worked or not. I fired the shutter a couple of times, and noted that it still had a film in it, with frame number 3 showing through one of the red windows on the back.



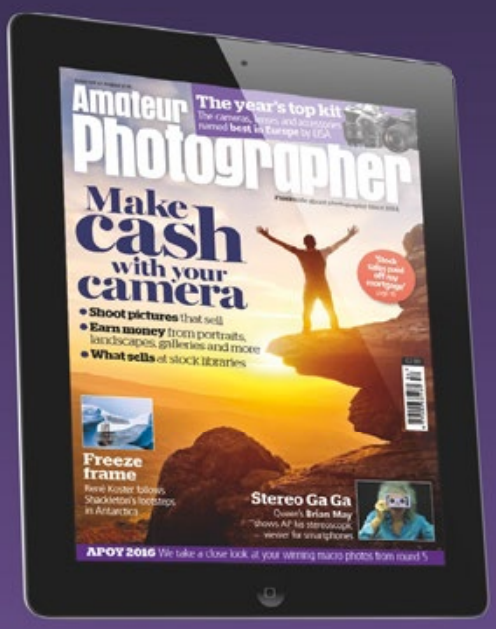
Bencini's Minicomet was aimed at the bottom end of the UK market

'From a technical viewpoint, this is the simplest camera'

My expectations were pretty low, but I decided to shoot the rest of the film anyway, which, once out of the camera, turned out to be Kodacolor II, probably from the 1970s. When it came to loading the film into my developing tank, I found that it was completely stuck to the backing paper, probably as a result of being stored in a damp place. As I was unable to separate it, all I could do was put both the film and paper onto the reel and develop them together. Even after a thorough soaking the paper was difficult to scrape off the developed film, so it's amazing that there's anything to see at all. If you look beyond the background fog and mottling, there are recognisable pictures, but for me, the most interesting is the one above, showing my face peering into the lens as I checked to see if the shutter was opening before parting with my £1.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. More photos from the Minicomet at **www.flickr.com/tony_kemplen/sets/72157643478752223.**

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Nikon Manual Focus

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Olympus Manual

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OLYMPUS 50mm F3.5 MACRO....MINT- £129.00
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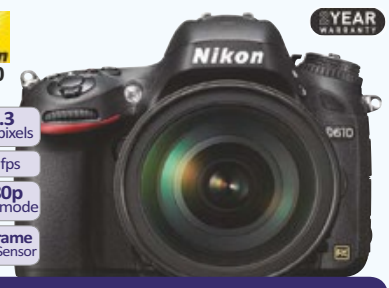
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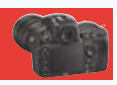


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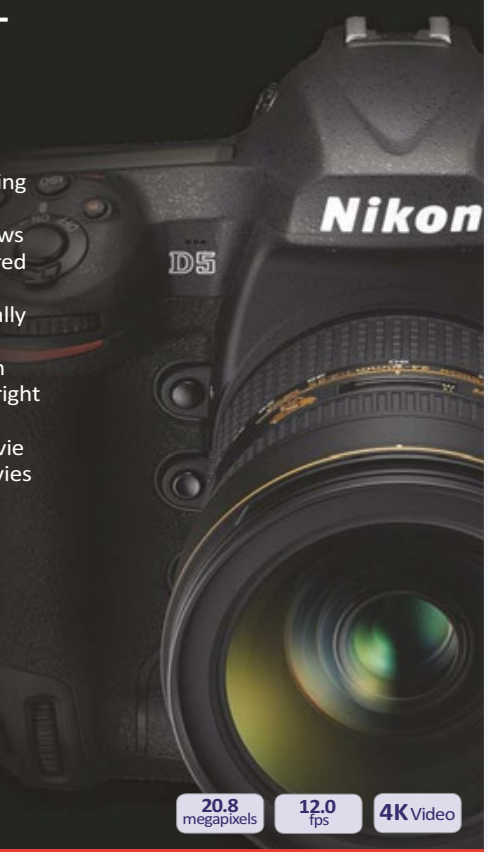
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A68



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GH4R Body	**£999**

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New

20.3 megapixels | 10.0 fps | 1080p movie mode

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E-M10 II *Black or Silver*



16.3 megapixels | 8.5 fps

E-M10 II From **£449**

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New

36 megapixels | 6.5 fps | 4K Video

K-1 From **£1599**

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K-S2	from **£469**

FUJIFILM X-T2 *Black*



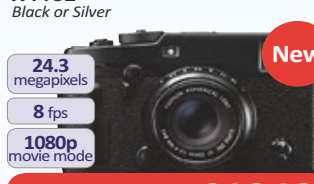
New

24.3 megapixels | 14.0 fps

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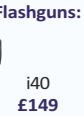

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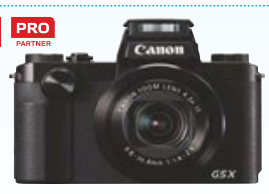
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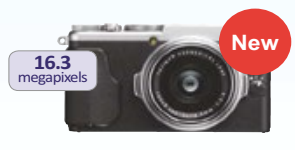
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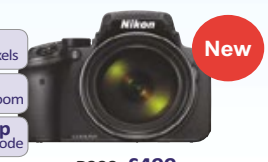
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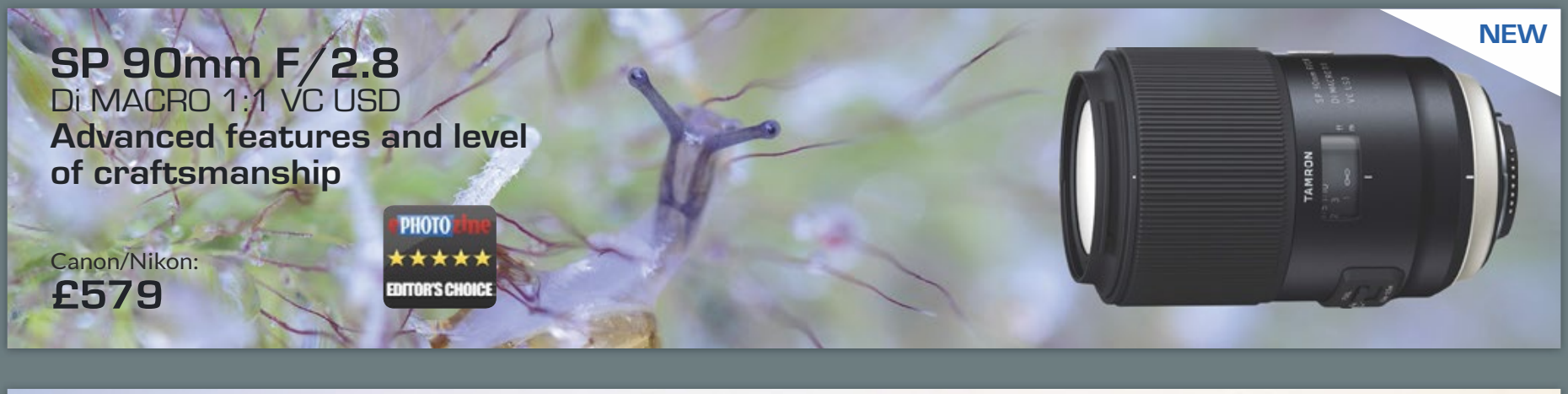
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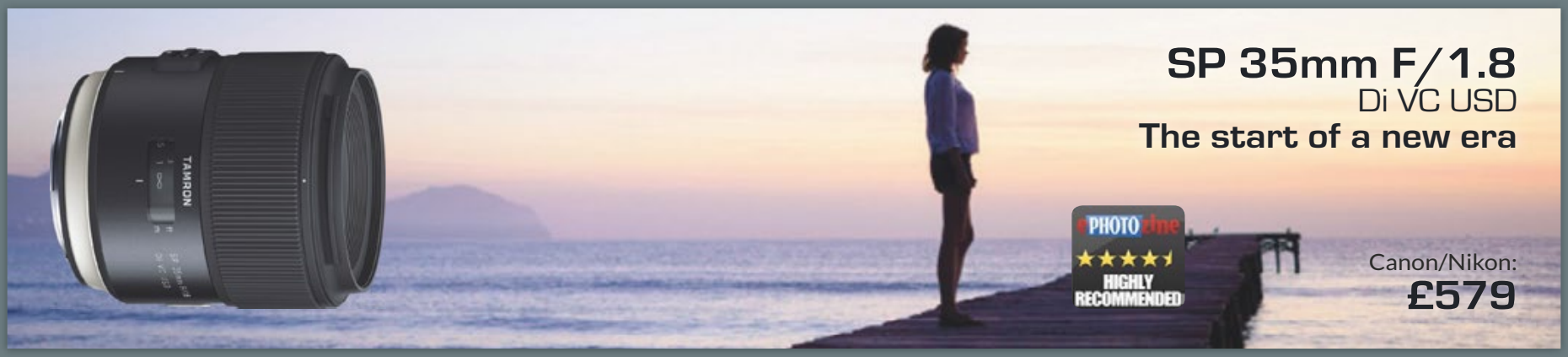
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24-70mm F2.8 L USM	E++ £689
24-70mm F4 L IS USM	Mint- £489 - £579
24-105mm F4 L IS USM	Exc / E++ £349 - £429
28mm F1.8 USM	E++ £279
28-90mm F4-5.6 USM	E++ £45
28-105mm F3.5-4.5 USM	E++ £119
28-135mm F3.5-5.6 IS USM	As Seen £89
35-350mm F3.5-5.6 L USM	Exc £499
40mm F2.8 STM	E++ / Mint- £99
50mm F1.0 L USM	Mint- £2,750
50mm F1.2 L USM	E++ / Mint- £765 - £799
50mm F1.4 USM	E++ £189
50mm F1.8 EF II	As Seen / E++ £35 - £59
50mm F1.8 EF Mk1	E++ £99 - £115
50mm f2.5 EF Macro	E++ £149
55-200mm F4.5-5.6 IS STM (M)	E++ £169
55-250mm F4-5.6 EFS IS II	Mint- £119
60mm F2.8 EFS Macro	E++ / Mint- £239 - £249
70-200mm F2.8 L IS USM II	E++ £1,189
70-200mm F4 L IS USM	Mint- £599
70-200mm f4 L USM	E+ / E++ £289 - £329
70-300mm F4.5-5.6 DO IS USM	E+ / Mint- £299 - £449
75-300mm F4-5.6 EF III	E++ £69
75-300mm F4-5.6 IS USM	E+ / E++ £189 - £199
75-300mm F4-5.6 USM	E++ £75
75-300mm F4-5.6 USM III	E+ / E++ £59 - £79
80-200mm F4.5-5.6 EF II	E++ £39
80-200mm F4.5-5.6 EF III	E+ / E++ £39 - £49
80-200mm F4.5-5.6 USM	E+ £49
85mm F1.2 L USM	E+ £799
85mm F1.2 L USM MkII	E++ £949
85mm F1.8 USM	Mint- £199
100mm F2.8 L Macro IS USM	E++ / Mint £489 - £549
100mm F2.8 USM Macro	E+ / Mint- £239 - £299
100-400mm F4.5-5.6 L IS USM	E+ / E++ £639 - £679
100-400mm F4.5-5.6L IS II USM	E++ £1,549
300mm F2.8 L IS USM	Exc £1,789
300mm F4 L IS USM	E+ £549 - £589
300mm F4 L USM	Exc / E+ £389
400mm F2.8 L IS USM	E+ / Mint- £3,799 - £3,989
400mm f4 DO IS USM	E++ £2,899
400mm f5.6 L USM	E+ £679
500mm F4 L IS USM	E+ £3,979
600mm F4 L IS USM	E++ £5,199
600mm F4 L USM	Exc / E+ £2,485 - £2,889
Contax 35-70mm F3.4 MM	E++ £279
Contax 35-135mm F3.3-4.5 MM	E++ £429
Sigma 10-20mm F4-5.6 DC HSM	E+ / Mint- £219 - £239
Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ / E++ £259 - £299
Sigma 17-70mm F2.8-4 DC OS Macro HSM	Mint- £219
Sigma 18-250mm F3.5-6.3 DC OS HSM	E++ £179
Sigma 28mm F1.8 AF	Unused £99
Sigma 28-70mm f2.8 EX DG	E+ £129
Sigma 30mm F1.4 EX DC HSM	E++ £189
Sigma 50mm F1.4 EX DG HSM	E++ £199
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 50-500mm F4-6.3 Apo DG HSM	E++ £499
Sigma 70mm F2.8 EX DG Macro	E++ £179
Sigma 70-200mm F2.8 EX APO HSM	E+ £219
Sigma 70-300mm F4-5.6 DG	E++ £59
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM	E++ £399
Sigma 150mm F2.8 EX DG Macro HSM.	E++ £299 - £319
Sigma 180mm F3.5 EX Macro APO	E++ £349
Sigma 300mm F2.8 Apo	Unused £299
Sigma 300mm F2.8 Apo DG HSM	E++ £1,289 - £1,299
Sigma 300mm F2.8 APO EX DG HSM	E++ £1,499
Sigma 300mm F4 Apo	E+ / E++ £149 - £159
Sigma 400mm F5.6 AF	E+ £79
Sigma 400mm F5.6 Apo	E+ £79 - £125
Sigma 500mm F4.5 Apo EX HSM	E+ £1,739
Tamron 10-24mm F3.5-4.5 Di II LD Asph	Mint- £249
Tamron 28-75mm F2.8 XR Di	E++ £189
Tamron 35mm F1.8 Di VC USD	E++ £379
Tamron 70-200mm F2.8 SP LD	E+ £269
Tamron 70-300mm F4-5.6 Di VC USD	Mint- £189
Tamron 90mm F2.8 Di VC USD Macro	Mint- £279
Tamron 90mm F2.8 SP AF Macro	E+ / E++ £159 - £219
Tamron 180mm F3.5 Di Macro	E+ £299
Tokina 10-17mm F3.5-4.5 DX Fisheye	Ex Demo £469
Tokina 12-24mm F4 ATX PRO SD	E++ £199
Tokina 17mm F3.5 ATX Pro	E++ £189
Tokina 28-80mm F2.8 ATX Pro	E++ £179
Tokina 35mm F2.8 Macro DX ATX	E++ £199
Voigtlander 40mm F2 Ultron SLII	Mint- £269
Walimex 14mm F2.8 Pro	Mint- £199
Zeiss 28mm F2 ZE	E+ £465
Sigma 1.4x AF Tele Converter	E+ £59
Sigma 1.4x Apo EX DG Converter	E++ £99
1.4x EF II Extender	Mint- £189
1.4x EF MkIII Extender	Mint- £249
2x EF Extender	As Seen / E++ £79 - £159
2x EF II Extender	E++ / Mint- £169 - £179
2x EF MkII Extender	E+ / E++ £149 - £155
2x EF MkIII Extender	Mint- £239
270EX Speedlite	E+ / E++ £49
300EZ Speedlite	E+ / E++ £9 - £29
420EX Speedlite	E+ / E++ £59 - £65
420EZ Speedlite	E+ £25
430EX II Speedlite	E+ / Mint £119 - £129
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £29 - £39
550EX Speedlite	E+ / E++ £85 - £109
580EX MkII Speedlite	E+ / E++ £169 - £199
580EX Speedlite	E+ £139
600EX-RT Speedlite	E++ £349
Metz 15 MS-1 Flash	E++ £179
Metz 50AF1 Digital	E++ £79
Nissin Di622 Speedlite	E+ £59
ML3 Macrolite	E++ £45
MR-14EX Macro Ringlite	E+ / E++ £189 - £199
MT-24EX Macro Ringlite	E++ £489
ST-E2 Transmitter	E+ / Mint- £59 - £69
N-Raincover E1-S	Mint £39
Technical Back E with Keyboard	Unused £49 - £75
Tripod Mount Ring A (W)	Mint- £49
Tripod Mount Ring B (B)	E++ / Mint- £49
Rode Videomic	E++ £69

Digital Mirrorless

Fuji Finepix X10	E++ £159
Fuji Finepix X100	Unknown £329
Fuji Finepix X100 Black Edition	E++ £419
Fuji Finepix X100S + Case	E++ £499
Fuji Finepix X100S Black	E++ £449
Fuji X-T1 Body Only	E++ £539
Fuji X100T - Silver	Mint- £679
Fuji XQ2 - Black	Unknown £159
Nikon J1 Black Body Only	E++ £49
Olympus E-M1 Black Body Only	E++ £539
Olympus E-M10 Black Body Only	Mint- £289
Olympus E-M5 MkII Body Only - Black	E++ / Mint- £589 - £649
Olympus E-M5 Black Body + HLD-6 Grip	E++ £339
Olympus E-M5 Black Body Only	E++ £279
Olympus E-P5 Black Body Only	Mint- £289
Olympus E-P5 Silver Body Only	E+ £279
Olympus E-PL2 Body Only	E++ £129
Olympus E-PL3 Body Only	E++ £99
Olympus E-PM1 Black Body Only	E+ £59
Panasonic G3 Black Body Only	E++ / Mint- £79 - £89
Panasonic GF-5 Body Only	E++ £79
Panasonic GH-3 Body + Grip	E+ / E++ £349 - £379
Panasonic GX80 Body Only	Mint £529
Samsung NX10 + 18-55mm	E++ £159
Samsung NX11 + 18-55mm OIS	E++ £169
Sony A7R II Body Only	Mint- £2,699
Sony A7R Body Only	E+ £789
Sony A7 Body Only	E+ £589
Sony A5000 + 16-50mm F3.5-5.6 PZ	E++ £169
Sony NEX-F3 + 18-55mm	E++ £149
Sony NEX3 + 18-55mm	E+ £95

Fuji X Lenses

14mm F2.8 XF	E+ / Mint- £439 - £489
18-55mm F2.8-4 XF	E++ £289 - £299
18mm F2 XF R	E++ £179
27mm F2.8 XF	E++ £179
55-200mm F3.5-4.8 OIS XF	E++ / Mint- £379 - £389
60mm F2.4 XF R Macro	E++ £299
Samyang 300mm F6.3 Reflex ED	Mint- £189
Zeiss 12mm F2.8 Touit X	Mint- £549

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £549 - £579
Sigma 10-20mm F4-5.6 EX DC HSM	E+ £149
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / Mint- £195 - £249
Olympus 12-60mm F2.8-4 ED SWDE	E+ / E++ £259 - £349
Panasonic 14-150mm F3.5-5.6 Asph	E++ £489
Olympus 14-35mm F2 SWD	E++ £849
Olympus 14-42mm F3.5-5.6 Zuiko	E++ £59
Panasonic 14-50mm F2.8-3.5 OIS Asph	E++ £149
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++ £119 - £129
16mm F2.0 ED AS UMC CS	Mint- £249
Olympus 17.5-45mm F3.5-5.6 Zuiko	E+ £35
Olympus 18-180mm F3.5-6.3 Zuiko	E++ £199
Olympus 35mm F3.5 Macro Zuiko	E++ £99
Olympus 40-150mm F3.5-4.5 Zuiko	E++ £89
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £45 - £49
Olympus 50-200mm F2.8-3.5 ED	E++ £299
Olympus 50-200mm F2.8-3.5 SWD	E++ / Mint- £429
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £295
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £399
Olympus 50mm F2 ED Macro Zuiko	E++ £199 - £249
Olympus 70-300mm F4-5.6 ED Zuiko	Mint- £199
Olympus EC14 Tele Converter	E++ £199
Olympus EC20 2x Tele Converter	E++ / Mint- £199 - £229

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++ £549
Samyang 7.5mm F3.5 Fisheye	Mint- £179
Panasonic 12-32mm F3.5-5.6 OIS GE	E++ / Mint £159 - £169
Olympus 12-40mm F2.8 M.Zuiko	E++ £489 - £499
Panasonic 14-140MM F4-5.8 OIS HD	E+ £149
Panasonic 14-42mm F3.5-5.6 Asph OISE	E++ / Mint- £69 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £129
Olympus 14-42mm F3.5-5.6 M.Zuiko ED	E++ £79
Olympus 14-42mm F3.5-5.6 M.Zuiko II R	E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £129 - £149
Panasonic 14mm F2.5 Asph	E++ £119
Olympus 17mm f1.8 M.Zuiko Black	Mint- £299
Olympus 17mm F2.8 M.Zuiko	E++ / Mint- £129
Sigma 19mm F2.8 DN - A	E++ / Mint- £89
Sigma 19mm F2.8 EX DN	Mint- £79
Panasonic 20mm F1.7 Asph II	Mint- £159
Panasonic 20mm F1.7 G Pancake	E+ £159
Voigtlander 25mm F0.95 Nokton	E+ £439
Panasonic 35-100mm F2.8 GX OIS Vario	Mint- £599
Olympus 40-150mm F4-5.6 ED M.Zuiko	Exc £49
Panasonic 45-150mm F4-5.6 Asph OIS	Mint- £129
Panasonic 45-175mm F4-5.6 Asph PZ	E++ / Mint- £179
Olympus 45mm F1.8 M.Zuiko	Mint- £139 - £149
Sigma 60mm F2.8 DN - Black A	E++ £89
Olympus MC-14 1.4x Teleconverter	Mint- £199

Sony NEX Lenses

18-55mm F3.5-5.6 OSS	Mint- £89
24-70mm F4 FE ZA OSS	Mint- £589 - £629
55-210mm F4.5-6.3 OSS	E++ / Mint- £119
Sigma 19mm F2.8 DN	Mint- £89
Zeiss 32mm F1.8 Touit E	Mint £269

Digital SLR Cameras

Canon EOS 1DX Body Only	E+ £2,749
Canon EOS 1D MKIV Body Only	E+ / Mint- £1,345 - £1,499
Canon EOS 1D MKIIN Body Only	As Seen £249
Canon EOS 1D MkII Body Only	As Seen £199
Canon EOS 7D Body Only	E++ / Mint- £399
Canon EOS 6D Body Only	Mint £1,099
Canon EOS 5D MKIII Body Only	Mint- £1,599
Canon EOS 5D MkII Body Only	As Seen / Mint- £489 - £899
Canon EOS 100D Body Only	E+ / Mint- £179 - £219
Canon EOS 70D Body Only	E++ / Mint- £579 - £599
Canon EOS 60D Body Only	E+ £299
Canon EOS 50D + BG-E2 Grip	E+ £245
Canon EOS 40D + BG-E2 Grip	E++ £149
Canon EOS 30D Body Only	As Seen £79
Canon EOS 10D + BG-ED3 Grip	As Seen £69
Canon EOS 10D Body Only	As Seen £69
Canon EOS 1200D Body Only	E++ £169
Canon EOS 1000D Body Only	E++ £119
Canon EOS 750D Body Only	Mint £359
Canon EOS 500D Body Only	E+ £165
Canon EOS 450D Body Only	E+ £79
Canon EOS 400D Body Only	As Seen / E++ £69 - £89
Canon EOS 300D Body Only	As Seen £45 - £49
Canon EOS M3 + 18-55mm + DC1 Finder	E++ / Mint- £379
Canon EOS M3 + 18-55mm	Mint- £299
Fuji S3 Pro Body Only	As Seen £49
Nikon D4 Body Only	E++ £2,249
Nikon D3S Body Only	E+ £1,749
Nikon D3X Body Only	E+ £1,189
Nikon D3 Body Only	As Seen £399
Nikon D2HS Body Only	E++ £299
Nikon D2XS Body Only	E+ £249
Nikon D800E Body Only	E++ £1,179
Nikon D800 Body Only	E+ / Mint- £989 - £1,179
Nikon D300 Body Only	E+ £199
Nikon D200 + MB-D200 Grip	E++ £189
Nikon D200 Body Only	As Seen / E++ £149 - £179
Nikon D100 Body Only	E+ £79
Nikon D90 Body Only	E++ £179
Nikon D70 Body Only	As Seen / E+ £49 - £79
Nikon D50 Body Only	As Seen £49
Nikon D7200 Body Only	Mint- £679
Nikon D5500 + 18-140mm	Mint- £559

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35MM, MEDIUM FORMAT, LARGE FORMAT, DIGITAL

Nikon D5500 Body Only	Mint £359
Nikon D5300 Body Only	Mint- £269 - £289
Nikon D5000 Body Only	E++ £129
Olympus E30 Body Only	E++ £249
OlympusE620 + 14-42mm + 40-150mm	E++ £339
OlympusE620 + 14-42mm + HLD5 Grip	E++ £239
OlympusE410 + 14-42mm	Mint- £119
Pentax K3 Prestige Edition	Mint £749
Pentax K3 Body Only + D-BG5 Grip	E++ £549
Pentax K3 Body Only	Mint- £529
Pentax K5 Black Body Only	E++ £219
Pentax K50 Body Only	Mint- £259
Pentax K30 Black Body Only	E++ £179
Pentax K30 Blue Body Only	E+ £169
Pentax KX + 18-55mm	E++ £139
Pentax *isT DL Body Only	E+ £79
Samsung NX20 + 18-55mm	E++ £149
Sigma SD1 Merrill + 105mm + EF610 Flash	Mint- £849
Sony A200 + 18-70mm	E++ £129
Sony A200 Body Only	E+ £89
Sony A230 + 18-55mm	E+ £129
Sony A350 Body + VG-B30AM Grip	E+ £189
Sony A450 Body Only	E+ £119
Sony A57 + 18-55mm	E++ £189
Sony A700 + VG-C70AM Grip	E+ £229
Sony A99 Body Only	E++ £899

Nikon AF

F6 Body Only	E+ / E++ £689 - £699
F5 Anniversary Body Only	E++ £649
F5 Body + DA-30 Action Finder	E+ £349
F5 Body Only	E+ / E++ £199 - £299
F100 Body + MB15 Grip	E+ / E++ £128 - £159
F100 Body + MF29 Back + Grip	E+ £149
F100 Body Only	E++ £149
F80 Black Body Only	Exc £29
F80 Chrome Body Only	E+ £39
10-24mm F3.5-4.5 G AFS DX	E+ £439
12-24mm F4 G AFS DX ED	E++ £389
14-24mm F2.8 G AFS ED	E+ / E++ £839 - £929
16-85mm F3.5-5.6 G ED VR AFS DXE	E+ / E++ £229 - £329
17-35mm F2.8 ED AFS	E+ £479 - £549
17-55mm F2.8 G AFS DX IFED	E++ £349 - £399
18mm F2.8 AFD	E++ £599
18-35mm f3.5-4.5 AFD	Mint- £249
18-55mm F3.5-5.6 AFS	E+ / E++ £49
18-55mm F3.5-5.6 G AF-P DX VR	Mint- / Mint £69 - £79
18-55mm F3.5-5.6 G AFS VR II	E++ £69
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £249 - £279
20mm F2.8 AFD	E+ / E++ £269 - £349
20-35mm F2.8 AFD	E+ £349 - £449
24mm F1.4 G AFS ED	E+ / E++ £879 - £899
24-70mm F2.8 G AFS ED	E+ / E++ £749 - £799
24-70mm F3.5-5.6 IX	E+ £39
24-85mm F3.5-4.5 G ED VR	E++ £279
24-120mm F4 AFS G ED VR	Mint- £499
28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E+ / E++ £159 - £169
28-70mm F2.8 AFS	E+ £449
28-105mm F3.5-4.5 AFD	E+ £109 - £129
35mm F1.8 G AFS DX	E++ / Mint- £109
35mm F2 AFD	E++ £149
35-70mm F2.8 AFD	E+ / E++ £159 - £399
45mm F2.8 D PC-E ED Macro	E++ £1,089
50mm F1.4 AFD	E+ / Mint- £159 - £179
50mm f1.8 AFD	E+ / E++ £59 - £79
50mm F1.8 G AFS (Retro)	Mint- £159
55-200mm F4-5.6 AFS DX G VR	E++ £99
55-200mm F4-5.6 AFS VR DX G	Mint- £109
55-200mm F4-5.6 G AFS DX VR II	Mint- £109
60-180mm f4-5.6 IX	E++ £49
60mm F2.8 AFS ED Micro	E+ / Mint- £239
70-180mm F4.5-5.6 AFD Micro	E++ £889
70-210mm F4-5.6 AFD	E++ £79
70-210mm F4-5.6 AFN	E+ £79
70-300mm F4-5.6 AFG	E+ / E++ £59
70-300mm F4-5.6 ED AFD	E+ / E++ £119 - £149
70-300mm F4-5.6 G AFS VR	Mint- / Mint £319 - £349
75-240mm F4.5-5.6 AFD	E+ / E++ £49 - £59
80-200mm F2.8 ED AFD	E+ £449
85mm F1.4 AFD	E+ / E++ £469 - £549
85mm F1.4 G AFS	E++ £979
85mm F1.8 AFD	E++ £229
105mm F2 AF DC	E++ £529
105mm F2.8 AFD Micro	E++ £349 - £389
135mm F2 D AF DC	Mint- £799
200mm F2 G AFS VR	E++ £2,199
200-400mm F4 G AFS VR II	Mint- £3,499
200-400mm F4 G VR AFS IFED	E+ / E++ £1,899 - £2,499
300mm F2.8 G AFS ED VR	E+ / E++ £2,389 - £2,449
300mm F2.8 G AFS ED VR II	E+ / Mint- £2,799 - £3,189
300mm F2.8 IF ED AFS	E++ £1,849
300mm F2.8 IFED AF-I	E++ £1,599
300mm F2.8 IFED AFS II	E+ £1,789
300mm F4 AFS IFED	E+ / E++ £589 - £639
400mm F2.8 AFS II	E++ £3,499
500mm F4 AFS IFED	E+ £2,599
500mm F4 G AFS VR IF ED	E+ £4,489
500mm F4 P IFED AIS + TC16A Converter	E+ £1,049
Samyang 24mm F1.4 AE ED AS UMC	Mint- £369
Samyang 35mm F1.4 AE AS UMC	E+ £279
Schneider 90mm F4.5 PC-TS Makro	E++ £1,589
Sigma 10-20mm F4-5.6 DC HSM	E++ £199
Sigma 18-35mm F1.8 DC HSM A	E++ £399
Sigma 18-50mm F2.8 EX DC Macro	E++ £129
Sigma 24-70mm F2.8 EX DG	E++ £189
Sigma 50mm F2.8 EX DG Macro	E+ £129
Sigma 50-150mm F2.8 Apo HSM II	E+ / E++ £299 - £329
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ / E++ £399 - £499
Sigma 85mm F1.4 EX DG HSM	E+ £419
Sigma 105mm F2.8 EX DG Macro	E++ £199
Sigma 135-400mm F4.5-5.6 Apo D	E++ £179
Sigma 150-600mm F5-6.3 DG OS HSM Sport	Mint- £989
Tamron 90mm F2.8 SP Di Macro	Exc / Mint- £189 - £199
Tamron 200-400mm F5.6 AF LD	E++ £169 - £199
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E+ £319
Tokina 11-16mm F2.8 ATX Pro DX	E++ £279
Tokina 12-24mm F4 ATX PRO SD	E++ £199 - £329
Tokina 17-35mm F4 AT-X Pro FX	E++ £349
Tokina 35mm F2.8 Macro DX ATX	E++ £229
Tokina 50-135mm F2.8 DX ATX Pro	E++ £329
Tokina 80-400mm F4.5-5.6 ATX D	E++ £199
Tokina 300mm F2.8 ATX	E+ £599
Voigtlander 20mm F3.5 SLII	Mint- £279
Zeiss 18mm F3.5 ZF.2	E++ £699
Zeiss 21mm F2.8 ZF	E++ £729
Zeiss 25mm F2 ZF.2	Mint- £899
Zeiss 25mm F2.8 ZF	E++ / Mint- £399 - £449
Zeiss 25mm F2.8 ZF.2	E++ £499
Zeiss 35mm F1.4 ZF.2	E++ / Mint- £929 - £949
Zeiss 35mm F2 ZF.2	Mint- £599
Zeiss 50mm F1.4 Milvus ZF.2	Mint- £749
Zeiss 50mm F1.4 ZF.2	E++ £399
Zeiss 55mm F1.4 Otis Apo ZF.2	E++ £2,249
Zeiss 85mm F1.4 ZF	Mint- £649
Zeiss 85mm F1.4 ZF.2	E++ £749
Zeiss 135mm F2 Apo ZF.2	Mint- £1,099
Kenko 2x Converter Pro300	E++ £79
Sigma 1.4x Apo EX Converter	E++ £99
TC-14E Converter	E++ £149
TC-14EII Converter	E++ £179
TC-20 EII AFS Converter	E++ £179
TC-20 EIII AFS Converter	Mint- £249 - £269
TC-20E Converter	E++ £119
TC-20EII Converter	E+ / E++ £159 - £179
Metz 54MZ4 Flash	E+ £69
Nissin Di600 Flashgun	Mint- £69
Nissin Di866 Flashgun MkII	Mint- £129
Sigma EM-140 DG Macroflash	Mint- £179
R1C1 Speedlight Commander Set	E++ £399
SB21B Ringflash	E++ / Mint- £99 - £179
SB22 Speedlight	E+ £35
SB22S Speedlight	E+ £35
SB25 Speedlight	E+ / E++ £39 - £49
SB27 Speedlight	E+ £49
SB28DX Speedlight	E+ £39
SB50DX Speedlight	E+ / E++ £45 - £49
SB600 Speedlight	E+ / E++ £99 - £129
SB700 Speedlight	E++ £169
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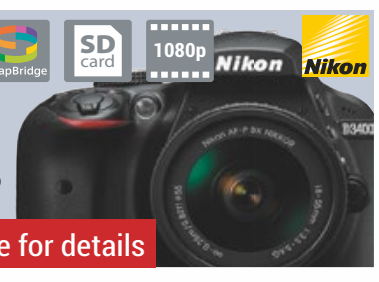
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NEW & Expected Mid-September - see website for details

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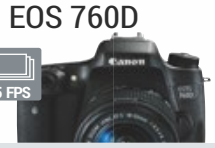


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Canon EOS 760D

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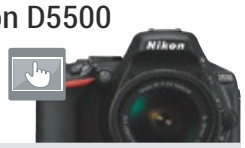


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24.2 MEGA PIXELS

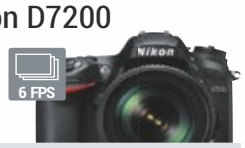


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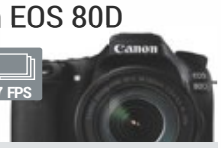


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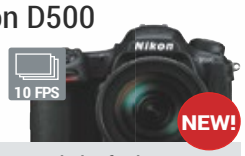


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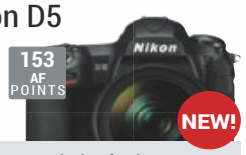
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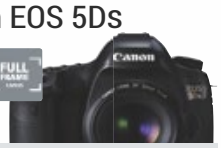
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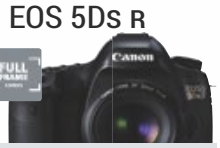


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50.6 MEGA PIXELS · FULL FRAME



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Canon EOS-1D X Mark II

20.2 MEGA PIXELS · 14 FPS



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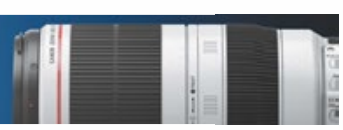
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24mm f/1.4L Mk II USM	See website	200mm f/2.8L USM/2	See website	EF-S 18-135mm IS STM	£329.00
24mm f/2.8 IS USM	£455.00	300mm f/2.8L USM IS II	£4,799.00	EF-S 18-200mm f/3.5-5.6	£385.00
EF-S 24mm f/2.8 STM	£127.00	300mm f/4.0L USM IS	See website	24-70mm f/2.8L II USM	See website
28mm f/1.8 USM	£379.00	400mm f/2.8L USM IS II	See website	24-70mm f/4.0L IS USM	£675.00
28mm f/2.8 IS USM	£379.97	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/4.0L IS USM	£735.00
35mm f/1.4L USM	£959.00	400mm f/5.6L USM	See website	24-105mm f/3.5-5.6 IS STM	£375.00
35mm f/1.4L II USM	£1,799.00	500mm f/4.0L IS MK II	See website	28-300mm f/3.5-5.6L IS	See website
35mm f/2.0 IS USM	£379.00	600mm f/4.0L IS MK II	See website	EF-S 55-250mm f/4-5.6 IS STM	£229.00
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50mm f/1.2 L USM	See website	TSE 17mm f/4.0L	See website	70-200mm f/2.8L USM	See website
50mm f/1.4 USM	See website	TSE 24mm f/3.5L II	See website	70-200mm f/4.0L IS USM	See website
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MP-E 65mm f/2.8	£779.00	8-15mm f/4L Fisheye USM	See website	70-300mm f/4.0-5.6L IS USM	See website
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100mm f/2.8 USM Macro	£373.00	EF-S 15-85mm f/3.5-5.6 IS	£539.00	100-400mm L IS USM II	£1,799.00
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Speedlite 270EX II	£135.00	PIXMA iP8750	£199.00	BG-E13 (6D)	£174.00
Speedlite 320EX	£185.00	PIXMA PRO-100s	£365.00	BG-E14 (70D)	£149.00
Speedlite 430EX III-RT	£189.00	PIXMA PRO-10s	£529.00	BG-E16 (7D Mark II)	£249.00
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AF-S 20mm f/1.8G ED	£669.00	AF-S 85mm f/1.8G	£429.00	AF-S 16-85mm f/3.5-5.6G	£579.00
AF-D 20mm f/2.8	£499.00	AF-S 105mm f/2.8G VR	£749.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
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AF-S Nikkor 24mm f/1.4G	£1,799.00	AF-D 135mm f/2.0D	£1,149.00	AF-S 18-35mm f/3.5-4.5G	£599.00
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35mm f/2 AF Nikkor D	£269.00	AF-S 200mm f/2G ED VR II	£4,769.00	AF-S 18-200mm ED DX VR II	£534.00
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10-18mm f/4 OSS	£699.00	55-210mm f/4.5-6.3 OSS	£229.00	55-200mm f4.0-5.6 SAM DT	£246.00
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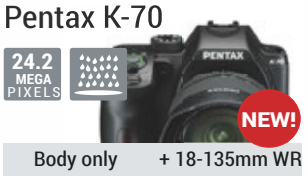
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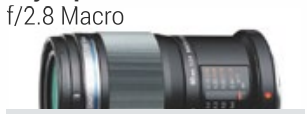
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SRP £449.99

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Olympus CSCH-125 Tracking Holder **for £24.99**

FUJIFILM X-T2

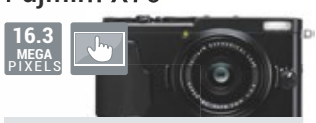


Body SRP £1,399.00

The outstanding X-T2 is the flagship model of the X-Series and boasts a 24.3MP sensor without a low-pass filter, 4K video recording, & offers numerous technical improvements over its predecessor, the X-T1.

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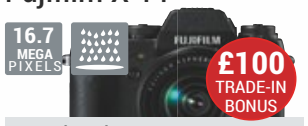
Fujifilm X70



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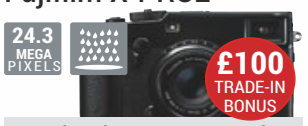
Fujifilm X-T1



Body only **£795.00** | + 18-55mm **£1,049.00**

Receive **£100 off the X-T1** when trading in selected cameras! See web.

Fujifilm X-PRO2



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See the range of Manfrotto Tripods, Monopods, backpacks, shoulder bags, sling bags, compact cases, lights and more at **www.parkcameras.com/ap**, or by visiting our Burgess Hill or Central London stores.



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See in store or online for even more tripods, bags & accessories

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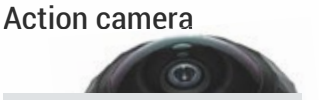
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Sigma MC-11 Mount Converter

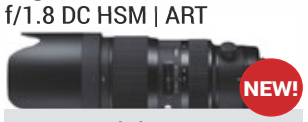


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19mm f/2.8 DN	£119.00	10-20mm f/3.5 EX DC HSM	£329.00	120-300mm f/2.8 DG OS HSM	£2,499.00
20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	150-500mm f/5.0-6.3 DG OS	£494.99
24mm f/1.4 DG HSM	£599.00	17-50mm f/2.8 DC OS HSM	£279.00	150-600mm f/5-6.3 DG | C	£739.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG | S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
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150mm f/2.8 OS Macro	£649.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00
180mm f/2.8 EX DG OS HSM	£1,099.00	50-500mm f/4.5-6.3 OS HSM	£849.00	USB Dock	£39.99

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

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For a whole range of tips and tricks and news all all the latest new products, visit blog.parkcameras.com



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Ink & Photographic



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We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
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Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Total Digital Photography
Ink Test Winner
★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 £229.99
Colours 36ml each £19.99

PGi72 Pixma Pro 10
Originals:
Set of 10 £94.99
Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
Set of 10 £84.99
Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 £42.99
PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

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No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
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Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



Travel Albums
Over a dozen designs in stock.



Grafton Albums
Available in Burgundy or Blue.



Baby Albums
Multiple different designs available.



Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

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T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99

Compatibles:
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No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
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7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Permajet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
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FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
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FB Royal A3 25 sheets £56.99
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FB Gloss A3 25 sheets £51.99
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FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

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Premium Gloss 255gsm:
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LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
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NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
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Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
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SLB-1137D for Samsung	£9.99
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NP-FH50 for Sony	£19.99
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D7100 for Nikon	£84.99

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Universal Chargers

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Unipal PLUS	£24.99
Unipal EXTRA	£29.99

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Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

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AA GP Recyko 3+1 FREE	£5.24
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AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

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AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
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CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
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Filters



One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

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77mm	£54.99
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62mm	£16.99
67mm	£18.99
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77mm	£25.99
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62mm	£31.99
67mm	£35.99
72mm	£39.99
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82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers

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67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

Square Filters



We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

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Wide Angle Holder	£6.99
Filter Wallet for 8 filters	£9.99
Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
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Z-Type: 100mm wide filters

Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
ND2 Solid	£16.99
ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

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ET-65B Canon 70-300/4-5.6	£9.99
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ET-67B Canon 60/2.8	£9.99
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EW-63C Canon 18-55 IS STM	£9.99
EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
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Coupling Rings
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43mm Metal Hood	£5.99
46mm Rubber Hood	£3.99
46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
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62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

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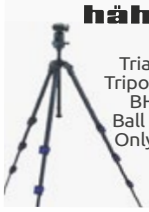




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18-55 F3.5/5.6 IS STM no box	£139
18-135 F3.5/5.6 IS U Nano	£448
18-135 F3.5/5.6 IS STM no box	£379
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CANON EF FULL FRAME LENSES

11-24 F4 L USM	£2649
16-35 F2.8 L USM MKIII	£2349
16-35 F4 L IS USM	£768
17-40 F4 L USM	£649
20 F2.8 USM	£399
24 F1.4 L II USM	£1299
24 F2.8 IS USM	£449
24-70 F2.8 L II USM	£1699
24-70 F4 L IS USM	£699
24-105 F3.5/5.6 IS STM	£369
24-105 F4 L IS USM MKII	£1129
28 F2.8 IS USM	£399
35 F1.4 USM LII	£1798
35 F2 IS USM	£449
40 F2.8 STM	£179
50 F1.2 L USM	£1199
50 F1.4 USM	£329
50 F1.8 STM	£96
70-200 F2.8 IS LII USM	£1849
70-200 F2.8 non IS L USM	£1199
70-200 F4 L IS USM	£1099
70-200 F4 L USM	£579
70-300 F4/5.6 L IS USM	£1099
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85 F1.8 USM	£329
100 F2.8 IS L USM macro	£698
100 F2.8 Macro USM	£398
100-400 F4.5/5.6 IS LII U	£1798
200-400 F4 IS L USM	£9444
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300 F2.8 IS L USM II	£5298
300 F4 L IS USM	£1199
400 F2.8 IS L USM II	£8444
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Nikon D750
Full Frame
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Plus 24-120 f4 VR £2297
MBD-16 Grip £249



Nikon D500
APS-C
Body only **£1897**
MBD-17 Grip £399



Nikon D7200
APS-C
Body only **£898**
Plus 18-105 VR £1088
MBD-15 Grip £229



Nikon D5500
APS-C
Body only **£578**
Plus 18-55 VRII £679
Plus 18-140 VR £848



Nikon 24-70mm
f2.8 AFS G ED VR
£1008



Nikon 70-300mm
f4.5/6.3 G ED AF-P DX non VR
£299



Nikon 70-300mm
f4.5/6.3 G ED AF-P DX VR
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10-24 F3.5/4.5 AFS G	£668
16-80 F2.8/4 AFS ED VR	£869
16-85 F3.5/5.6 AFS VR	£579
18-55 F3.5/5.6 AFS VR	£99
18-105 F3.5/5.6 AFS G no box	£239
18-140 F3.5/5.6 AFS VR	£469
18-300 F3.5/6.3 AFS VR	£599
35 F1.8 AFS G	£179
40 F2.8 AFS G macro	£239
55-300 F4.5/5.6 AFS VR	£268

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SB500 flash	£199
SB700 flash	£249
SB5000 flash	£489

SIGMA

10-20 F3.5 EX DC HSM	£329
18-35 F1.8 DC HSM Art	£549
20 F1.4 DG HSM Art	£629
24 F1.4 DG HSM Art	£599
24-35 F2 DG HSM Art	£699
35 F1.4 DG HSM Art	£598
50 F1.4 EX DG HSM Art	£569
50-100 F1.8 DC HSM Art	£829
105 F2.8 EX DG OS HSM	£329
150-600 F5/6.3 OS Contemporary	£739
150-600 F5/6.3 OS Sport	£1199

More Sigma on website

FUJIFILM X


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X-Pro 2


X-E2S


100-400 f4/5.6

X-T2 blk + 18-55mm	£1649
X-T2 body Black	£1399
X-Pro 2 body	£1348
X-T1 blk + 18-135mm	£1079
X-T1 blk + 18-55mm	£1049
X-T1 body Black	£799
X-T10 + 18-55mm	£715
X-T10 body Blk/silv	£449
X-E2S + 18-55mm	£729
X-E2S body	£548
10-24mm F4 XF	£768
14mm F2.8 XF R	£668
16mm F1.4 XF	£768
16-55mm F2.8	£848
18mm F2 XF	£379
18-55mm F2.8/4 OIS	£449
18-135mm F3.5/5.6 XF	£618
23mm F1.4 XF	£688
23mm F2 XF R WR	£419
27mm F2.8 XF	£278
35mm F1.4 XF	£428
35mm F2 R WR	£298
50-140mm F2.8 R OIS	£1158
50-230 F4.5/6.7 OIS	£219
55-200mm F3.5/4.8 OIS XF	£528
56mm F1.2 R APD	£1068
56mm F1.2 XF	£749
60mm F2.4 XF	£459
90 F2 R LM WR	£688
100-400 F4/5.6 OIS WR	£1397
1.4x XF TC WR	£328
2x XF TC WR	£349
11mm Ext tube	£64
16mm Ext tube	£64
EF-20 flash	£98
EF-X20 flash	£168
EF-42 flash	£168
EF-X500 flash	£449

TAMRON


16-300 f3.5/6.3 Di II VC PZD £398


150-600 f5/6.3 SP VC USD £737

18-200 f3.5/6.3 Di II VC £189

Kenko Converters

1.4x Pro 300 converter	£159
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- Excellent++ condition.
- Supplied with box and case.

This is a very serious pro quality lens. It has Canon's acclaimed image stabilisation system on board and incorporates Canon's Ultrasonic Motor (USM). This was the world's first lens based motor to harness ultrasonic oscillation energy. Electronic vibrations created by a piezoelectric element power the mechanical action of the lens. This technology makes focusing precise, virtually noiseless and incredibly quick.

Used Nikon 200-400mm f4 AFS VRII - £3499



- Mint- condition, minimal signs of use.
- In full working order.
- Supplied with lens soft case, hood, tripod mount, front lens cover, rear lens cap.
- Sold with a 3 month warranty.

This lens covers a very popular range of focal lengths so saving space and weight for photographers on the move. It has a fast f4 maximum aperture which will be particularly useful for action, sports, wildlife photographers etc.

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Used Canon 1D MKIV body box £1699



Used Canon EOS 5D MKIII body £1699



Used Canon EOS 7D MKII body £899



Used Canon 5D MKII body £599/899



Used Canon 16-35 f2.8 USM LII £849



Used Canon 70-200mm f2.8 LI IS USM £899



Used Canon 300mm f2.8 L IS USM £2799



Used Canon 300mm f4 L IS USM box £649



Used Canon 400mm f4 DO £1799/2199



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ETRSi + 75 F2.8 PE + RFH	£399
40 F4 MC	£149
50 F2.8 E	£149
105 F3.5	£99
135 F4 PE M- box	£249
150 F3.5 E	£99
150 F3.5 PE M- Box	£149
200 F4.5 PE	£199
E14 ext tube	£49
120 RFH	£69
Polaroid Back	£39
Plain prism	£59
Rotary prism	£99
Angle viewfinder E	£129
Winder early	£79
Speed Grip E	£39
Tripod adapter E	£39
Winder early	£49
Metz SCA 386	£49

BRONICA SQ 6x6 USED

SQA + 80 + back + prism	£249
SQB complete	£399
40 F4 S	£299
50 F3.5 PS	£299
50 F3.5 S	£149
110 F4.5 PS macro	£399
135 F4 PS M-	£229
150 F3.5 S	£79
150 F4 PS	£149/199
180 F4.5 PS	£399
200 F4.5 PS M- box	£199
2x PS converter M-	£179
S36 ext tube	£79
135N back	£119
SQA Polaroid back	£59
SQAi 120 RFH	£79
SQA 120 RFH	£49
SQAi prism late	£299
45° Prism box	£129
Plain Prism S Boxed	£69
AE Prism Early	£79
ME Prism Finder	£69
Metz SCA 386	£49
Pro shade S	£59
Lens Hood 65-80	£20
SQAi Motorwinder	£149
Speed grip S	£69

CANON DIGITAL AF USED

1DX body box	£3399
1D MKIV body box	£1699
1Ds MKIII body box	£999
7D MKII body	£899
7D body	£399
5D MKIII b/o box	£1699
5D MKII body	£599/899
5D MKI body box	£399/499
700D body M- box	£349
450D body box	£149
400D body	£99
350D body	£99
300D body	£79
60D body	£399
50D body	£299
BG-E2	£39
BG-ED3	£39
BG-E4 box	£79
BG-E6	£89
BG-E7	£89
BG-E8	£69
BG-E9 box	£79
BG-E13	£139
BG-E16	£159
G9 compact	£119
EOS M + 22 F2 + 18-55	£199

CANON AF USED

EOS 650 body	£39
EOS 600 body	£39
EOS 50E/300V body each	£29
EOS 500N/1000 b/o each	£29
10-18 F4.5/5.6 IS STM	£169
10-22 F3.5/4.5 U	£299
16-35 F2.8 USM LII	£849
17-40 F4 L	£399
17-55 F2.8 EFS IS USM	£399
17-85 F4/5.6	£179
18-55 F3.5/5.6 IS EFS	£89
18-55 F3.5/5.6 IS STM	£99
18-55 F3.5/5.6 EFS	£59
18-135 F3.5/5.6 IS	£219
20-35 F3.5/4.5 USM	£179
24 F2.8 IS USM	£369
24 F3.5 TSE box	£1199
24-70 F2.8 L USM box	£549
24-85 F3.5/4.5 USM	£149
24-105 F4 L	£549
28 F1.8 USM box	£259
28-90 F3.5/5.6	£79
28-135 F3.5/5.6 IS USM	£229
28-200 F3.5/5.6 USM	£169
35 F1.4 L USM	£799
50 F1.4 USM	£219
50 F1.8 MKII	£49
55-250 F4/5.6 IS	£129
65 F2.8 MPE	£649
70-200 F2.8 IS USM LI	£899
70-200 F2.8 USM L	£799
70-200 F4 IS U L	£599
70-300 F4/5.6 L IS USM	£799
70-300 F4.5/5.6 IS USM	£279
75-300 F4/5.6 IS USM	£199
75-300 F4/5.6 MKII	£99
85 F1.8 M-	£199
100 F2.8 USM box	£319
100-400 F4.5/5.6 L IS U	£799
135 F2 M- box	£549
300 F2.8 LI IS U	£2799
300 F4 L IS USM box	£649
400 F4 DO	£1799/2199
400 F5.6 L box	£699
500 F4 LI IS USM	£4499
2x extender MKII	£219
2x extender MKI	£169
Teleplus 2x DG conv	£89
Kenko ext tube set DG	£89
LC-4 wireless kit	£89
PB-E2 drive fits EOS1/3	£149

SIGMA CAF USED

10-20 F4/5.6 HSM box	£219
12-24 F4.5/5.6 EX DG	£399
17-70 F2.8/4 DC	£129
18-125 F3.8/5.6 OS DC	£149
18-200 F3.5/6.3 HSM OS	£199
24-35 F2 DG Art M- box	£599
24-70 F2.8 HSM	£469
50 F1.4 EX DC	£249
50 F2.8 EX macro	£149
120-300 F2.8 EX DG	£749
120-400 F4/5.6 DG	£399
150 F2.8 EX DG HSM mao	£399
150-500 F5/6.3 HSM	£499
180 F3.5 EX DG HSM mac	£349
1.4x EX conv	£99
2x EX conv	£99
Kenko Pro 300 1.4x conv	£99
Kenko ext tubes	£79

OTHER CAF USED

TAM 28-75 F2.8 XR Di	£199
TAM 28-300 F3.5/6.3 Di VC PZD	£399
TAM 28-300 box	£149
TAM 45 F1.8 Di VC	£379
TAM 70-300 F4/5.6 Di VC	£219
TAM 70-300 F4/5.6	£99
TAM 90 F2.8 VC	£279
TAM 90 F2.8	£179

CANON FLASH USED

CP-E3 batt pack	£49
ST-E2 transmitter	£79
MT-24EX	£549
430EXII	£169
430EZ non digital	£39
580EX box	£179
600EX RT box	£279

CANON FD USED

A-1 body	£99
28 F2.8	£49
35-70 F3.5/4.5	£49
50 F1.4	£99
70-200 F4	£79
100-300 F5.6	£79
135 F2	£399
2x extender B	£49
299T flash	£25
300TL flash	£25

CONTAX 645 AF USED

45 F2.8	£799

CONTAX AF USED

45 F2	£399
90 F2.8	£299

CONTAX MF USED

28-70 F3.5/4.5 MM	£199

FUJI DIGITAL USED

S5 Pro body box	£229
X-T1 body graphite box	£699
X-T1 body black	£599
X-E2s body silver	£299
X-M1 body blk box	£149
18 F2 R	£199
18-135 F3.5/5.6 R	£449
27 F2.8 XF box	£199
56 F1.2 XF	£599
60 F2.4 macro	£369
1.4x converter	£269
Samyang 8 F2.8 fisheye	£179
Samyang 12 F2	£199
Samyang 21 F1.4	£199
X100 silver box	£349
EF-42 flash	£119

FUJI MED FORMAT USED

GSW690 III	£599

HASSELBLAD XPAN USED

X-Pan II + 45	£1699
Centre filter 49mm	£129

HASSELBLAD 6x6 USED

503CW chr + 80 F2.8 CF +A12	£1699
PM5 prism 45°	£149
PME prism box	£149
45° Prism late	£149
45° Prism early	£69
NC1 prism	£69
WLF late	£110
WLF chrome late	£99
WLF early	£49
Sports viewfinder	£69
Chimney	£89
A12 chrome latest	£299
A12 late blk/chr	£129
Polaroid back tatty	£79
Winder Cw	£229
50 F4 CF FLE	£849
50 F4 CF	£599
80 F2.8 CF	£479
100 F3.5 CF	£549
140-280 F5.6 CF	£799
150 F4 chrome	£199
250 F5.6 CF	£399
Ext tube 21, 55 each	£39
Vivitar 2x conv	£49
Pro shade 6093	£99
Lens hoods various	£20/50

LEICA M COMPACT USED

Illg body chrome	£849
5cm F3.5	£299
50 F1.4 6 bit	£1199
CF flash	£49

LEICA SLR USED

R7 body black	£399
R5 body black	£199

LEICA BINOCULARS USED

Trinovid 10x42	£799
Ultravid 8x32 HD	£999

LIGHTMETERS USED

Minolta Flashmeter V	£199
Minolta Spotmeter M	£199
Sekonic L478DR	£299

MAMIYA 645 MF USED

Plain prism (645 Super)	£39
Polariod Back HP401	£29
Polaroid back	£29
120 Insert	£20
HA401 120 RFH Box	£49
120 Back	£39
Winder	£79
50 F4 shift	£299
55-110 F4.5 box	£299
120 F4 macro	£269
150 F2.8 A	£199
150 F3.5 N	£79
210 F4 N M-	£79
Ext Tube 1, 2, 3S each	£29
Teleplus 2x converter	£49
Vivitar 2x converter	£39

MAMIYA TLR 6x6 USED

C330 F Body + WLF	£149
55 F4.5	£199
65 F3.5 box late	£199
65 F3.5 serviced	£149
80 F2.8 late serviced	£139
180 F4.5	£149
250 f4.5 late serviced	£249
250 f4.5 early serviced	£179
Prism	£99
Paramender	£49
Porrofinder	£59

MAMIYA 7 RF 6x7 USED

50 F4.5 L + VF	£699
80 F4.5 L M- box	£699
150 F4.5 M-	£399
Panoramic kit	£49

MAMIYA RB 6x7 USED

Pro S + 90 + RFH + WLF	£449
Pro SD comp M-	£649
Pro S body	£149
Pro S body scruffy	£99
WLF	£79
Chimney	£179
120 645V back	£99
90 F3.5 KL	£249
127 F3.5 KL	£299
Ext tube 2	£49

MAMIYA RZ 6x7 USED

RZ ProII + 90 + WLF + 120 RFH	£499
RZ Pro body	£149
120 RFH Pro II	£99
120 RFH Pro I	£49
WLF	£79
Winder II	£69
50 F4.5 W	£199
65 F4 box M-	£399
90 F3.5 W M- box	£299
127 F3.5 box	£299
180 F4.5 W box	£199
Pro shade	£49

MINOLTA/SONY DIGITAL USED

Sony A77 II body	£799
Sony A77 body	£399
Sony A350 body	£149
Sony VGB30AM	£79
Sony VG-C2EM	£179
Sony VG-C77AM	£149
Sony VG-C70AM	£139
Sony HV56AM	£169
Sony F42AM	£129

SONY NEX USED

A6000 body	£329
NEX 5 body	£129
FE 16-50 F3.5/5.6 EZ	£149
FE 50 F1.8 OSS E	£169
FE 55-210 F4.5/6.3	£159
Samyang 100 F2.8 macro	£229

MINOLTA/SONY AF USED

Dynax 9 body box	£299
800Si body	£69
7xi body	£49
7000i body	£39
300Si body	£19
20 F2.8	£199
20-35 F3.5/4.5 M- box	£249
24-50 F4	£99
28 F2	£299
28 F2.8	£99
28-80 F4/5.6	£39
28-85 F3.5/4.5	£99
28-100 F3.5/5.6 D	£49
35 F1.4	£399
35-70 F4	£39
35-70 F3.5/4.5	£25
35-80 f4/5.6	£25
35-105 F3.5/4.5	£99
50 F1.4 AF	£169
50 F2.8 macro	£149
75-300 F4.5/5.6	£99
85 F1.4	£549
100-300 F4.5/5.6 APO	£149
500 F8 mirror	£349
VC700 grip	£39
RC1000S/L cord	£15
AW90	£49
MD90 + BP90-M	£79
Angle finder VN	£79

SONY LENSES USED

16-50 F2.8 DT SSM	£279
16-80 F3.5/4.5 ZA DT	£449
18-55 F3.5/5.6 SAM	£59
18-200 F3.5/6.3 DT	£199
55-200 F4/5.6 DT SSM	£69
70-300 F4.5/5.6 G SSMII box	£549
85 F1.4 ZA	£699

SIGMA MIN/SONY AF USED

18-35 F1.8 Art	£449
28-135 F3.8/5.6	£79
28-300 F3.5/6.3 macro	£149
50 F1.4	£149
50 F2.8 EX DG macro	£169
55-200 F4/5.6	£69
70-300 F4/5.6 DG OS	£169
70-300 F4/5.6 APO DG	£99
150-500 F5./6.3 DG	£499
170-500 F5/6.3	£299
1.4x EX conv	£99
TAM 10-24 F3.5/4.5 DIII	£239
TAM 18-200 F3.5/6.3	£99
TAM 70-300 F4.5/5.6 Di box	£79
TAM 90 F2.8	£179/249
Teleplus 1.4x conv	£69
Teleplus 2x conv	£79
Kenko 1.4x Pro 300DG	£149
Min 5200i	£29
Min 3600HSD	£39
Min 5400HS	£39
Min 5600HSD M-	£99

NIKON DIGITAL AF USED

D4s body box	£2999
D4 body box	£2499
D3 body box	£1199
D800E body box	£1299
D800 body	£1299
D700 body box	£599/699
D300 body box	£299
D200 body box	£149
D7200 body box	£699
D7000 body	£299/349
D5100 body	£249
D5000 body	£169
D3200 body black box	£199
D80 body	£149
D50 body	£79
MBD-15 grip	£149
MBD-12 grip	£229
MBD-10 grip M- box	£149
MBD-10 grip	£89
MBD-200 box	£69
MBD-100	£39

NIKON AF USED

F4 body	£349
F4E body	£299
F801 body	£29/59
F100 body + MB-15	£199
F601 body	£29
F55 body	£25
10.5 F2.8 AFS DX	£419
10-24 F3.5/4.5 AFS DX	£529
12-24 F4 DX	£399
14-24 F2.8 AFS M- box	£1099
14-24 F2.8 AFS	£999
16-35 F4 VR	£799
16-85 F3.5/5.6 AFS VR	£399
17-55 F2.8 AFS	£499
18-35 F3.5/4.5 AFS	£449
18-35 F3.5/4.5 AFD	£299
18-55 F3.5/5.6 VRII	£99
18-70 F3.5/4.5 AFS	£119
18-105 F3.5/5.6 AFS VR	£169
18-135 F3.5/5.6 DX	£149
18-140 F3.5/5.6 VR DX M-	£229
18-200 F3.5/5.6 AFS VRI	£199
20 F2.8 AF	£279
24 F2.8 AFD	£299
24-70 F2.8 AFS box	£849
24-85 F3.5/4.5 AFS VR	£329
24-120 f4 AFS VR	£699
28 F1.8 AFS G	£479
28 F2.8 AFD	£129
28-100 F3.5/5.6 AF G	£69
28-105 F3.5/4.5	£149
28-300 F3.5/6.3 AFS VR	£649
35 F2 AFD	£199
35-70 F3.3/4.5 AF	£59
40 F2.8 AFS DX M- box	£149
50 F1.4 AFD	£199
50 F1.8 AFS	£139
50 F1.8 AFD	£99
50 F1.8 AF	£79
55-200 F4/5.6 AFS VR	£99
55-200 F4/5.6 AFS	£79
55-300 F4.5/5.6 AFS VR	£199
60 F2.8 AFS	£349
60 F2.8 AFD	£249
60 F2.8 AF	£199
70-200 F2.8 AFS VRII	£1299
70-200 F4 AFS VR	£799
70-300 F4/5.6 VR	£329
70-300 F4/5.6 AFD	£129
70-300 F4 G	£79
80-200 F2.8 AFD	£299
80-400 F4.5/5.6 AFD	£699
85 F1.4 AFD	£499
85 F1.8 AFS	£349
85 F1.8 AFD	£249
85 F3.5 DX M- box	£269
105 F2 AFD	£699
105 F2.8 AFS VR	£549
105 F2.8 AFD	£369
180 F2.8 AFD M- box	£449
200-400 F4 AFS VRII	£3499
300 F2.8 AFS VRII M-	£3199
300 F2.8 AFS VRI	£2699
300 F2.8 AFS	£1699
400 F2.8 AFS box	£599
400 F2.8 AFS VR	£5499
600 F4 AFS VR	£4999
600 F4 AFS II non VR	£3499
TC14EII box	£269
TC17EII	£249
TC20EIII M- box	£249
TC20EII	£199
TC20E	£149

SIGMA NAF USED

10-20 F4/5.6 EX DC	£229
12-24 F4.5/5.6 EX DG	£379
18-50 F2.8 EX DC Mac	£199
18-200 F3.5/6.3 DC OS	£199
28-300 F3.5/6.3 early	£129
30 F1.4 EX DC	£199
50 F1.4 Art M- box	£499
50 F1.4 DG Mint	£199/239
50-500 F4/6.3 DG	£399
70-300 F4/5.6 APO DG	£99
120-400 F4/5.6 DG	£399
150-500 F5/6.3 DG OS	£499
500 F4 EX DG	£1999
1.4x EX DG M-	£149
1.4x EX	£99
2x EX DG box	£149
2x EX	£99

TAMRON NAF USED

10-24 F3.5/4.5 DiII	£239
11-18 F4.5/5.6	£219
16-300 F3.5/6.3 VC PZD	£319
18-250 F3.5/6.3	£149
70-300 F4/5.6	£79

OTHER NAF USED

SAMYANG 14 F2.8	£199
TOK 10-17 F3.5/4.5 ATX	£249
TOK 11-18 F2.8 ATX Pro	£329
TOK 12-24 F4 ATX pro	£299
TOK 12-28 F4 ATX DX	£399

FLASH / ACCESSORIES USED

Sigma EM-140DG	£199
SB-24 £49 SB-25	£49
SB-28	£69
SB-80DX	£79
SB-500 box	£149
SB-600	£169
SB-700 box	£199
SB-800	£149
SB-900	£269
SD-8 batt pack	£49
SU-800	£179
DR-5 angle finder box	£149
DR-3 angle finder	£59
GP-1A box	£149
MB-10 (fits F90)	£29
MB-23 (fits F4)	£69
MC-36 remote	£69
MC-30 remote	£39
MF-23 (date back F4)	£79
Coolscan LS-50 box	£349

NIKON MF USED

F3 body	£199
FM2n body chr box	£349
FM2n body chr	£249
15 F3.5 AIS	£799
24 F2.8 AIS	£249
28 F3.5 AIS	£99
28 F2.8 E box	£69
28-85 F3.5/4.5 AIS	£199
35-70 F3.3/4.5 AIS	£129
35-70 F3.5 AIS	£99
35-105 F3.5/4.5 AIS	£79
50 F1.8 AIS pancake	£139
50 F1.8 E	£59
55 F2.8 AIS	£199
105 F2.8 AIS macro	£249
180 F2.8 AIS ED scruffy	£179
200 F4 AI	£149
500 F4 AIS	£1499
500 F8 early	£279
TC200	£49
TC301	£149
SC-17 TTL lead	£25
DW-3 WLF find fit F3	£99
DW-4 6x mag find fit F3	£99
DW-21 fits F4	£149
Nikon bellows II box	£89

OLYMPUS DIGITAL USED

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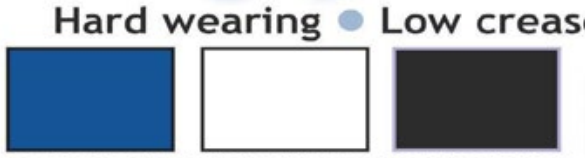
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Final Analysis

Roger Hicks considers...

'Paris 025', 1997, by Willem Wernsen



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Humanist photography is easier to recognise than to describe. It is akin to social commentary, but somehow warmer and friendlier. Often we can identify with the people in the pictures, and even if we cannot, they are people we know, or at least, people we have seen.

Humanist photography is regarded mostly as a French movement, with leading lights such as Ronis, Doisneau and Cartier-Bresson, but there are plenty from other countries. Willem Wernsen is one such, a Dutchman born in Amersfoort in 1954 (www.willemwernsen.com). He shot this in Paris, the spiritual home of humanism.

At first sight, this looks like a print from the 1930s-1950s, arguably the heyday of humanism. The tiled interior is from the late 19th or early 20th century; the carefully combed hair of the man on the right, and his moustache, have a vintage look. The square format looks classical, too. Then we see the television bolted to the wall, and look for other clues. They are subtle but they are there: the top-pressure beer taps and the stainless-steel slop tray.

The man on the right is the 'star' – the first person I noticed when I looked at the picture – but the man in the middle is also important. The expressions on their faces all but compel us to guess what they are thinking. The expression of the man on the left is harder to read, because the pump handle is covering part of his face, but his are the only eyes that are cast down; three different expressions bring to mind the old saying that the eyes are the windows of the soul.

'The expression of the man on the left is harder to read, because the pump handle is covering part of his face'

The more you look at it, the cleverer it gets. The plants frame the picture, for example. Luck? Of course. But also a classic example of 'the more I practise, the luckier I get'. Depth of field is exquisitely controlled: the two distant men are only just sharp enough, and the background is soft, but the almost obsessive detail in the foreground is an essential part of the picture. Using 35mm would have allowed more depth of field, but Wernsen's 6x6cm Mamiya helps with that wonderful vintage tonality and foreground detail. A 50mm lens, a modest wideangle gives us a 'magic window' – we feel as if we could walk into the picture and shake hands with the people in the bar.

Most of all, it's a case of being in the right place at the right time. That's often used as a synonym for luck, except that it isn't in this case. Wernsen chose the place, the time of day, where to stand and when to press the shutter release. We are there – and this is the essence of humanism. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Davide Palmisano.**

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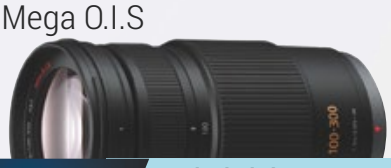


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